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ABSTRACT

The conference proceedings contains 27 papers or summaries concerned with integration of gender, race, and class in the college curriculum. After an introductory paper on the Ursinus model (Colette Hall), remarks concerning New Jersey projects (Connie Murray and Verdelle Freeman) and the keynote address (Margaret Andersen), the first set of workshop papers are grouped into the following categories: literature; history, history of art, and the classics; exercise and sports studies; science and technology; and social sciences. Many of these papers include course syllabi and extensive subject bibliographies. The second group of workshop papers look at strategies for change in three sections concerned with: enlisting administrative and faculty support; women's ways of knowing; and how to sustain a project. An appendix presents a proposal for a further phase of Project Quill at Ursinus College. Also provided are lists of conference participants, conference moderators and presentors, and an author index. (SM)

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TOWARD A MORE INCLUSIVE CURRICULUM:

THE INTEGRATION OF GENDER, RACE, AND CLASS

*Selected Proceedings from a
Regional Conference*

Ursinus College, Collegeville, Pennsylvania

October 21, 1988

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TOWARD A MORE INCLUSIVE CURRICULUM



The Integration of
Gender, Race, and Class

EPHEMERA ♦ BELLES LETTRES, INC.

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Integrating Gender into the Curriculum: The Ursinus Model

◆ Colette Hall

The selected papers and syllabi in this volume of Proceedings are the visible products of a project to integrate issues of gender into the curriculum. They were presented in a "dissemination conference" called *Toward a More Inclusive Curriculum*, held in October of 1988 at Ursinus College. The program "Integrating the Scholarship of Women's Studies in the Ursinus Curriculum" was developed by me with the considerable help of colleagues who had lectured and tutored in the interdisciplinary Women's Studies course instituted in 1986. The Integration of Gender Program was funded by a \$3,600 Project Quill grant from the American Association of Colleges and matching funds from Ursinus College.

Begun in the fall of 1987, it consisted of four components: (1) engaging a consultant to evaluate our existing program (fall of 1987); (2) establishing faculty reading groups (spring of 1988); (3) funding curriculum grants for the revision of courses; (4) organizing a dissemination conference to enable us to share our experiences with others (fall of 1988). A copy of the grant proposal has been appended to these Proceedings.

Our consultant was Dr. Margaret M. McIntosh from the Wellesley College Center for Research on Women. She visited the campus for two days to meet with various groups and addressed the whole faculty during an informal presentation. Her visit had a profound impact on our faculty, for it gave legitimacy to our project. She inspired many who constituted a core of 15 enthusiastic faculty members involved in the new interdisciplinary Women's

Studies Course by the support she generated during her visit.

We then organized two reading groups, each consisting of seven faculty members representing virtually all the major academic disciplines offered at Ursinus. For the sake of communication and continuity, as project director, I met with both groups. Each reading group met six times during the spring semester, following an agenda suggested by Dr. McIntosh with minor adjustments.

The sessions were grouped into three pairs, described below: The first two sessions were devoted to common readings: *Women's Ways of Knowing* by Mary Field Belenky et al. (New York: Basic Books, 1986); chapters from *In a Different Voice* by Carol Gilligan (Cambridge: Harvard University Press, 1982) and "Changing the Curriculum in Higher Education" by Margaret Andersen (*Signs*; Winter 1987). In addition, basic bibliographies were distributed; I acted as a resource person to offer further guidance to the participants.

The next set of sessions was devoted to a critique of each participant's current syllabus, using as guidelines the chapter entitled "Syllabus Redesign Guidelines" from *Women's Place in the Academy* by Marilyn R. Schuster and Susan R. Van Dyne (Rowman and Allheld, 1985).

Finally, the concluding two sessions were devoted to the presentation of a revised syllabus (with bibliography) by each participant. The "visible product" created by each faculty participant insured that changes would be implemented in the courses the following semester.

The outcome of this phase of the project was remarkable. The reading groups attracted ten new participants in addition to the faculty members who had been involved in the Women's Studies interdisciplinary course. Thus the visibility and credibility of the core group was enhanced. It stimulated scholarship; a good number of participants subsequently published articles and book reviews

COLETTE HALL is an associate professor in the Department of Modern Languages at Ursinus College. She teaches French, Spanish, and Women's Studies. Her field of research is contemporary French women writers and she has published several articles on Marie Cardinal, Violette Leduc, and French feminist theory. She has been the coordinator of the Women's Studies Interdisciplinary Course and of the Quill Grant for the integration of gender, class, and race in the curriculum.

directly related to their involvement with the reading groups.

It provided us with a stimulating interdisciplinary experience and helped us look at our disciplines in a broader context. More important, through the summer grants, funded by the Ursinus development program, some participants were able to go on with their syllabus revision and now nearly every department offers a course infused with the new scholarship on women and with an awareness of class and race.

The dissemination conference "Toward a More Inclusive Curriculum" was at first conceived as an in-house project. However, in response to an informal survey sent out to institutions in New Jersey, Maryland, and Delaware, we found out that there was much interest in gender integration projects

The integration of gender is not "just adding women and stirring," as Professor McIntosh warned us, but it involves a transformation of the disciplines and of the ways they are taught.

and that many institutions were either thinking about launching a program or involved in one. We thus decided to expand the scope of our conference and to invite other institutions to participate. The Conference became a forum for sharing experiences with institutions engaged in gender integration projects as well as a forum for providing resources to institutions which intended to begin such projects in the near future. The Conference included representatives of both secondary schools and many different types of institutions of higher education. Its theme was broadened from the integration of gender to the integration of gender, race and class and thus set an agenda for the 1990s.

With the support of the Ursinus administration, additional funds were secured enabling us to invite Margaret Andersen of the University of Delaware for the keynote address. In addition, Connie Murray, Dean of Student Services at the New Jersey Institute of Technology and a past administrator of the New Jersey Project for the Integration of Gender, and Verdelle Freeman, an active participant with the Geraldine Dodge Foundation's Project for Inclusive Curriculum Study from Piscataway High School (NJ), talked to us about their respective

projects. (You will find transcriptions and synopses of their addresses in the following pages.)

The impact of the Quill program on the Ursinus College faculty and indeed on the entire curriculum has been very substantial. The awareness of issues of gender, class and race has penetrated the consciousness of the faculty and the administration. Recently a resolution was adopted by the faculty making the inclusion of the issues of gender, class and race in a new core curriculum mandatory.

Several factors have contributed to the success of our program so far.

First, from the very beginning we had the support of the Ursinus administration, President Richter and Dean Akin. We were able to tie the idea of the integration of gender in the curriculum to the broader issues of curricular revision (we started our Middle States Evaluation self-study in 1987-88) and of faculty development. The integration of gender is not "just adding women and stirring," as Professor McIntosh warned us, but it involves a transformation of the disciplines and of the ways they are taught. Such projects become agents of renewal since they encourage faculty members to question the content and the form of their teaching.

The administration support was translated in very concrete terms: from sponsoring events related to gender awareness to financial help through summer grants and matching funds for the Quill program.

Two, the Quill Grant, though not very large in nature, was a great psychological catalyst. Grants are always welcomed by a College administration. They give publicity to the institution and validate the program in the eyes of the faculty.

Third, we used existing structures—Faculty lecture series, Forum programs, and Alumni weekends—to disseminate our ideas so that we would not burden faculty members' already over-extended schedule with additional commitments.

Finally, we saw the existing women's studies course and the integration of gender project as mutually enhancing one another, for we had a core of enthusiastic and devoted faculty members previously involved in the interdisciplinary women's studies course on which we could build our program. The excitement and enthusiasm of these faculty members were contagious. It helped in attracting more faculty members and expanding the program.

The papers, syllabi and bibliographies in this volume illustrate not only the work which Ursinus faculty participants accomplished during the Quill project, but also the work which has been carried

on by faculty members at other institutions in Delaware, Maryland, New Jersey, and Pennsylvania.

In her keynote address, Professor Andersen stressed the importance of making "our thinking and our teaching truly inclusive." In the first series of workshops, "Integrating Gender, Class, and Race in the Curriculum," the presentations offered specific examples of ways in which different disciplines can be transformed when these parameters are introduced.

During the discussions several important issues were raised, as reflected in Professor Ginsberg's epilogue, on the relationship between specific Women's Studies courses and general inclusive courses. Other questions as reflected, for instance, in Professor Perreten's or Professor Trevelyan's presentations, centered around the anxiety about canon revision. Others concerned the ways to deal with faculty and students' resistance to "different" methodologies.

Many of these issues were examined in the second series of workshops entitled "Strategies for Change," which offered suggestions based on the presenters' own involvement in integration projects. One whole workshop was devoted to pedagogical issues centered around *Women's Ways of Knowing* and its implications for both female and male students.

Integrating gender, class, and race into the curriculum is an ongoing process. It does not come "naturally," as Professor Andersen remarked. It takes time and energy. It takes a desire to transcend the boundaries of one's field and to engage in dialogue with other disciplines. I hope that the material in these Proceedings, in addition to being very practical, will inspire and empower you to engage in such integrative dialogues. For if we want to be true to the mission of education we have to build diversity in our curricula to reflect the experiences of all of our students.

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ACKNOWLEDGMENTS

The Quill Grant Project, which culminated in the Conference "Toward a More Inclusive Curriculum," was made possible by a grant from the Association of American Colleges that was generously matched by Ursinus College.

*As the coordinator of the Project and of this Conference, I take this opportunity to express my appreciation to my colleagues from Ursinus—some of whose contributions are included in these Proceedings—for their time, effort and ideas. My special thanks go to Wendy Kolmar and Helen Hoch for their generous participation in the Conference and to Myrna Goldenberg for bringing our project to the attention of *Ephemera*. I also want to thank Ms. Lisa Tremper-Barnes, our Museum Director, for finding the Gilot painting and organizing the lovely exhibition during the conference, Ms. Blanche Allen for flyers and program, Ms. Karen Bertolotti and Ms. Rachel Hoffman for their general but very practical assistance, and Ms. Linda Jessup for her invaluable technical assistance.*

Special thanks go to President Richard Richter and Vice-President John Van Ness for their funding efforts, including support for the publication of these Proceedings, to Dean William Akin for both his official and personal support, and to Mr. Kenneth Schaeffer for his efficient help in writing the grant proposal.

With the sustained critical encouragement—always freely given—from my favorite person at Ursinus, who wishes to remain anonymous, the initiation of the Women's Studies Course, the pursuit of the Grant Project, and the organization of the conference became less daunting and more fulfilling.

COLETTE HALL

Models for Integrating Gender, Class, and Race: "The New Jersey Project"

◆ *Connie Murray*

I think the important thing, the unique thing, about the New Jersey Project is that it's a statewide project and the first state *funded* project in the nation. Many regional projects, colleges and universities are engaged in this, but this is the first instance in the country where there has been statewide support. The Chancellor, the Governor and the Assistant Chancellor have been incredibly supportive of what is being done in New Jersey. The project was funded for three and a half years for \$362,000. It's now in its third year, and though it has been funded by the Department of Higher Education, it has been housed at Douglass College at Rutgers University. The director of the project is Carol Smith, and the associate director is Ferris Orlin. Each year there has been a statewide coordinator. I served in that role last year; this year it's Corann Okorodudu. The first year it was Judith Johnston from Rider College. Judy really is one of the foremothers—she did a monumental amount of work by setting the tone and creating the whole foundation of scholarship for the project.

Next year is the last year, but the good news is that the state is really committed to continuing it. Last night a coalition of women's groups honored the whole project—everybody that had been involved in it. Ed Goldberg, who is the assistant chancellor, was there, and the Chancellor would have been there but his mother had passed away. Ed said that they are committed to continuing the support and funding for the next four or five years. I must also mention the other foremothers because Wendy Kolmar is here from Drew University. Through Wendy, singlehandedly, there are 80 people, 80 faculty out of 110, now involved in the

project. The same is true at William Paterson, where Paula Rothenberg has been another foremother and a few months ago published a book on racism and sexism. That's the title of the book and Paula also teaches a course on racism and sexism with a black man at her institution. There are now many people who teach that course, which is presently required in their college.

The project also has an advisory board, which is made up of people throughout the state who are not only interested in the work but are involved in it. They have been enormously helpful to us. The primary structure of the project has been to have conferences, as we're having today, two a year. The last one we had focused on bias in the classroom. Through the years we have been lucky enough to get speakers like Margaret Andersen. Then for two years, and last year was the last, we've had a summer institute for two very, very intensive weeks which brought together a confluence of scholars and speakers that was, I think, unparalleled in the history of the world! We won the record for the least free time at a conference, but this summer there were 24 speakers of the caliber of Margaret Andersen, whom you will hear today. It was overwhelming.

The first year, we had about 9 teams, from 9 universities. This summer we had 14 teams, and that's about 40 people. The teams came to learn and then go back and revise their curricula, bring in speakers and work toward integration in their curricula. The mornings were filled with lectures on disciplines. The afternoon beginning right after lunch, could loosely be termed "sessions on theory." At 4:00 p.m. there were other lectures, a variety of programs, and library data searches, etc. In the evenings, it was a bit lighter—feminist readings, poetry readings, dramatic readings, and some movies. After 2 weeks we went back to our campuses and tried to change things.

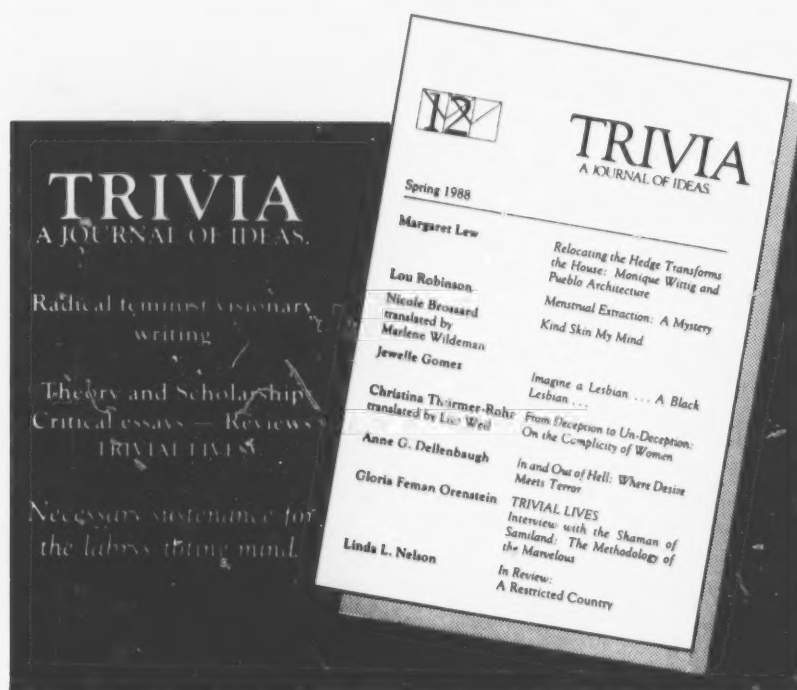
CONNIE MURRAY is the Dean of Student Services at the New Jersey Institute of Technology. She is also the past administrator of the New Jersey Project for the Integration of Gender.

The difference I found this year in the project was much more support on campuses from high-level administrators. I don't know why this is except probably it is a reflection of the work that Judy Johnston did the year before. It certainly made my job much easier—to get teams and to get people to work in this area. I think I'm going to stop there and perhaps just close with a quote from Adrienne Rich about education that, I think, certainly refers to the work of gender integration in the curriculum.

If we conceive of feminism as more than a frivolous label, if we conceive of it as ethnics, a methodology, a more complex way of thinking about life, then we have to be rooted in the conviction that all women's lives are important. That the lives of men cannot be understood by burying the lives of women and that to make visible the full meaning of women's experience, to reinterpret knowledge in terms of that experience, is now the most important task of thinking.

and I would add "of education."

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The Geraldine Dodge Foundation for Secondary School Teachers Project

◆ *Verdelle Freeman*

Greetings from the Garden State—New Jersey. I am honored to be on your campus and I feel privileged to have the opportunity to share a “patchwork” of the framing of the Geraldine R. Dodge Faculty Development Seminar in Women Studies for Secondary School Teachers. This national project is under the leadership of Dr. Peggy McIntosh. Also, it is an added privilege for me to share with you my role with the Piscataway School District’s Staff Development Seminar on Inclusive Curriculum Study, a project which very poignantly influenced my coming into being as a woman educator, competent in effecting change, and my validation and affirmation as a woman of color, seeing herself in the mirror of both her colleague’s and student’s eyes.

The Geraldine R. Dodge Faculty Development Program in Women’s Studies for Secondary School Teachers is a year-long seminar series designed to help teachers become better acquainted with recent feminist scholarship and to develop high school curricula that reflects women’s history, experience, and perceptions. Modeled after the Wellesley College Center for Research on Women Faculty Development Program for College and University Faculty, it fosters the growth of regional secondary school networks of teachers engaged in establishing the study of women within traditional school curricula. The program encourages the participation of teachers from a variety of fields and includes readings and topics from the humanities, social sciences, life sciences and mathematics. The relationship between issues of sex, race and economic status is emphasized as crucial in studying the new

scholarship on women, and there is strong minority group consultation and representation in the seminar.

Seminar Aims

- to assist secondary school teachers in becoming better acquainted with the recent scholarship on women and to develop high school curricula which reflect women’s history, experiences, and perceptions;
- to provide secondary school teachers with the opportunity for professional renewal and with new resources for teaching both in their own fields and in interdisciplinary areas;
- to create a network of teachers in very diverse settings who are doing parallel work in curriculum expansion relative to women and other little-studied groups;
- to give both teachers and principals of schools a collaborative way of fostering the study of women within their school’s curricula.

Seminar Philosophy

Group discussion of curriculum change can both support faculty already working to expand the curriculum and enable others to contemplate becoming agents of change.

Seminar Leadership

Dr. Peggy McIntosh, who led the five year-long Faculty Development Seminars for College Teachers sponsored by the Mellon Foundation, coordinates the Dodge Seminars. She is known nationally and internationally as a consultant in curriculum change for schools and colleges. Emily Style of Madison High School, Madison, New Jersey, serves as the Dodge Foundation Associate and Offsite Director.

Participants in the program are nominated by school heads and are chosen on the basis of pre-

VERDELLE FREEMAN is the Coordinator of the National Geraldine R. Dodge Project for Inclusive Curriculum Study for the Piscataway Township Schools and program director of the Martin Luther King Youth Center, a nonprofit facility for children from families in crisis. She is also the creator of the Judy Blume Self-Image Story Hour Project for Black Children.

vious work in women's studies and curriculum innovation.

The site of the seminars varies from year to year. From 1983 to 1986, regional development seminars were held for high school teachers in three different areas of the country. The work continues this year in the state of Kentucky and in a series of new faculty development seminars which take place in 14 states and two countries, Jakarta and Hong Kong. In an effort to reach even more teachers in institutions, the Center has recently developed a directory of faculty development projects and consultants in women's studies in secondary schools. An additional component to this project is the summer workshops. The summer workshops were designed to help teachers learn how to coordinate women's studies or gender studies for colleagues in their own geographic regions. The seminars focused on the process of bringing materials on women and other understudied groups into secondary school curricula. The first workshop was held in 1987 at the Vivian Webb School in Claremont, California.

Thirty participants from schools in 12 states, Hong Kong and Jakarta led their own with the assistance of a panel of ethnically and racially diverse consultants. During the 1987-88 academic year, the participants of the first workshop coordinated monthly seminars for more than 300 teachers in their home areas. A second workshop was held at the Foundation Valley School in Colorado Springs, Colorado. I was one of the 40 teachers to take part in this summer workshop.

In order for teachers to be eligible to participate, the head or principal of their school must guarantee that the school will sponsor a faculty reading group in women's studies or gender studies to be directed by workshop participants, that the host school will give serious consideration to curriculum suggestions growing out of the work of the reading group, and the host school will provide \$1,000.00 for books and articles to be chosen by seminar leaders. In the case of public schools, subsidies are available for the purchase of materials. The project is funded by the Trustees of the Foxhollow School, Inc., and the Anna Wilder Phelps Fund. Staff on the project include Emily Style, workshop co-director and newsletter editor, and Marguerite Rupp, project coordinator. (Excerpt from Dr. Peggy McIntosh's annual report)

For the 1988-89 academic school year, the Piscataway Township School District has generously funded an inclusive curriculum seminar for twenty

of its secondary school teachers. These teachers represent the interdisciplinary context of the school. They are from diverse cultural, racial and ethnic backgrounds. This staff reading development seminar design is a replica of the Geraldine R. Dodge national project model for secondary school teachers. Furthermore, the Piscataway Project, "New Voices Working Toward A More Inclusive Curriculum," utilizes staff scholarship and resources by enlisting staff to serve as interior consultants to seminars. Faculty from neighboring universities and the national project network serve as mentors, off-site researchers, and collaborators. Our working metaphor, "curriculum quilters," illustrates that our task as weavers of multiple threads of our world is one that binds humanity.

*Ann Chapman reminds us,
"We make a difference whether
we want to or not. Whether we
want to or not, we influence
students by the kinds of people
we are; by the actions we take as
well as the actions we avoid
taking; by what we require,
encourage, discourage, and
forbid; by what we ignore."*

As a corporate body of educators, we can patch (stitch) innovative approaches for revisioning and reconstructing our curricula behaviors so that they affirm and validate ourselves and our students as we honor the "textbook of our experiences." This patchwork can help to erode the cosmetics of silence, alienation and isolation for staff and students to which sexism, racism and privilege can subscribe.

I would like to share with you what I consider to be the "splendor of gender." The feminist perspective is not a movement of separation for identity but a pedagogical movement of infusion for relationship to curricula revisioning and discourse. A very fundamental precept for the survival of the human race is the preservation and nurturing of human dignity. In our century we are on the brink of the eroding family and the annihilation of "self."

Society is the framework of the diversity of our humanity; our limitations are present here and we come to our institutions with these limitations. The most important document which can respond to this challenge is the curriculum. Ann Chapman reminds us, "We make a difference whether we want to or not. Whether we want to or not, we influence students by the kinds of people we are; by the actions we take as well as the actions we avoid taking; by what we require, encourage, discourage, and forbid; by what we ignore." All curricula behaviors share a patch in this "quilting enterprise" which is *sacred, public and political*.

Our legacies still permeate the way we see the world. Emily Style suggests the need for the curriculum to function both as a *window* and as *mirror*. Imagine the oversight of a curriculum which teaches a female student to look always through the *window* at the art done by others while ignoring the art of the quilt made by her own grandmother which is reflected in the *mirror* of her very own bedroom. All students deserve, upon occasion, a curriculum which mirrors their own experiences back to them—thus validating them in the public world of the school. "Another person's words are the *windows* of his or her *world*..." Therefore, mimicking the voice of Dr. Sara Lawrence Lightfoot of Harvard University, "Conflicts of these worlds should be embraced not retreated from; difference should be articulated, not silenced; and if

we take on the struggles of inclusiveness and diversity, the more complicated, uncomfortable practice of education which follows will be richer than its purer, more comfortable predecessor."

Everybody has a right to be the best that she can be. I believe that this study helps democracy do what it was designed to do. Education is the "quilting voice" which celebrates the goodness of the weaving we have already done and it is the birthplace of transformation. Therefore, we must quilt our curriculum so that our students and ourselves do not come to maturity believing "It's a man's world." Sey Chassler confides that most men, nevertheless, understand deep in their hearts that in reality, it is a *Shared World*.

We must ask painful questions: Is there something subversive about teaching Black Literature and the Gay and Lesbian experience in literature? What am I afraid of in teaching feminist studies? What do I hope for in doing the work about feminist studies? How can a woman best learn what she needs to know?

In her last will and testament, a legacy for us all, Dr. Mary McCleod Bethune, a voice from my childhood, an educator, a school founder and mentor, bequeathed: "I leave you the challenge of developing confidence in one another and trust in the competencies of your conversations."

The *Universe* is made of stories, not of *atoms*.
—Muriel Rukeyser

E

Shared Voices

1. Dr. Peggy McIntosh of Wellesley College for Research on Women. Director of the Geraldine R. Dodge Faculty Development Seminar in Women Studies for Secondary Teachers.
2. Dr. Ann Chapman, Academic Dean of Western Reserve Academy.
3. Emily Style, Geraldine R. Dodge Faculty Development Seminar in Women Studies for Secondary Teachers Co-director and Newsletter Editor.
4. Dr. Sara Lawrence Lightfoot of Harvard University
5. Sey Chassler
6. My Maternal and Paternal Grandmothers "Quilters"
7. Dr. Mary McCleod Bethune, founder of Bethune-Cookman College, Daytona Beach, Florida
8. Adrienne Rich
9. Muriel Rukeyser
10. Geneva Yvonne Andrews Hill, Mother 1925-1969
11. Theophilus Napoleon Hill, Father
12. All "quilters" of diversity.

Keynote Address: Toward a More Inclusive Curriculum, An Agenda for the 90s

◆ *Margaret Andersen*

Margaret Andersen, a professor of sociology at The University of Delaware, started her address by asking the audience to take the work of gender integration a bit further. She asked us "to think about building diversity in all the disciplines and courses by including women of color" and by thinking about "the dynamics of race, class and gender."

Though the work of including white women in the curriculum is far from being over, Andersen stressed that the agenda for the 90s will be to make "our thinking truly inclusive and to make our teaching truly inclusive." This, according to Andersen, does not mean simply to bring in the generic woman, or to incorporate gender as an abstract parameter, but it must mean to make "all studies more multiracial and multicultural."

How will this multiracial and multicultural perspective be achieved? Andersen warned us that we cannot assume that "the categories, concepts and paradigms that helped us interpret white women's experiences can be used to elucidate those of people whose historical and contemporary experiences are unique." This approach would parallel using androcentric concepts in discussing women and thus would distort and misdirect our studies. The problem of the agenda for the 90s "will be to create knowledge that understands the dynamics of race, class and gender in structuring society and in structuring knowledge about that society."

Andersen went on to point out that the fundamental problem in the crisis in education today is "the deep alienation of our students and sometimes ourselves, from that which we ask them to learn."

MARGARET ANDERSEN is a professor of sociology and women's studies at the University of Delaware. She is the author of numerous articles and several books, among them *Thinking About Women: Sociological Perspectives on Sex and Gender*, 2nd edition. She has been a consultant for gender integration projects on many campuses. Professor Andersen has approved this synopsis of her speech.

Students do not feel connected to what they learn and thus do not see themselves connected to others. This alienation, said Andersen, "is breeding increased racism, homophobia, sexism and ethnocentrism on campuses across the country."

Our current curriculum is centered around the experiences of an elite few and teaches a deep sense of otherness about groups who are excluded. This sense of otherness is reinforced by the "assumptions about objectivity that characterize the social sciences and the sciences." Building a curriculum centered in gender, race and class will help us build a more relational curriculum. "We learn to see those whom we have thought as others as part of ourselves, and the knower as part of that which she or he studies."

"What happens," then asked Andersen, "when we begin to see the experience of women, and particularly women of color, as the primary lens through which history, societies and cultures are viewed?" This requires new forms of data and meaning systems as they are experienced by those we study.

It requires also that we ask how "race, class and gender relationships affect the experience of us all," and not just those who are their victims. Andersen explained how in her Race, Power and Social Conflict course at the University of Delaware she asks her students (97% are white) to write an essay answering the following question: "If someone were to write your life history, what would we learn about race in this country?" This assignment challenges the students' assumptions that "only blacks and Latinos are racial groups" and it opens the door for Andersen to talk about the way "that race as a social category is socially and historically constructed, and therefore can be changed." An important by-product of this assignment is to give voice to the experiences of the black students without singling them out or casting them in the role of the victim. Andersen wants to encourage her students to examine institutionalized privilege. "Examining

privilege, not just victimization, is essential in creating a curriculum that does reflect a multiracial-gender-and-class-strategied world that we inhabit."

The fundamental problem in the crisis in education today is "the deep alienation of our students and sometimes ourselves, from that which we ask them to learn."

Andersen then gave the following set of questions that can be used by faculty in redesigning their courses or by administrators in redesigning curriculums.

1. Does the treatment of race, class and gender pervade my entire syllabus, or is each theme treated as a special topic just added onto the regular curriculum?
2. Does the syllabus present all groups as being affected by race, class and gender, or is one group's experience represented as more universal than another's?
3. Are race, class and gender portrayed as interactive, interrelated concepts, or is each segregated into an unrelated minicourse of its own?

4. Are race, class and gender represented as core themes that underlie American society and affect everyone, or are they only presented as social problems?

5. And finally, are the experiences of blacks, women, Latinos and other excluded groups presented in a balanced manner, or does inclusion of material about these groups simply reinforce existing student prejudice?

She ended her speech on a note of hope, for though the times are discouraging, we have many resources to build on. She cited the feminist scholars who are now well established in departments across the country, the centers for research on women, one of which at Memphis State University works on the experiences of women of color, and the Women's Resource Research Center of Spellman College which publishes the journal *Sage*, a scholarly journal on black women.

However, she pointed out "achieving an inclusive consciousness will not simply come naturally. It comes out of struggle, it comes out of living in contradiction to our environment, so the 90s provide us a rich opportunity for social change. It means that white women and men must educate themselves in their discipline but also across the disciplines and recenter their thinking in the experiences of the women of color."

Reconstructing American Literature: An Ongoing Process

◆ Patricia R. Schroeder

In recent years the imperative for expanding the literary canon has become quite clear. The heretofore silenced voices among us, the marginalized points of view, and the politics of canon formation have all become familiar concepts, ones that are addressed with ever-increasing frequency in published literature as well as in conferences such as this one. But American literature has an especially large claim on the attention of canon reshapers, for several reasons.

First, the cultural diversity that impels all canon restructuring is exaggerated in American literature by our national character and history. America has been peopled by western European colonists, by African slaves, and by immigrants from all over the world. Historians, literary critics, and writers of textbooks are gradually coming to accept this diversity as a defining fact of American life; my students tell me that the familiar image of the melting pot, into which people of diverse backgrounds magically liquefy into Americans, has been replaced in middle school texts by the image of the salad bowl, where different ethnic and racial groups, like the lettuce, tomato, and cucumber of a salad, join to form a new whole while retaining their crisply separate identities.

The second factor that makes American literature an especially appropriate field for canon restructuring is the wealth of available material. America is a young enough nation to have most of its published (as well as much unpublished) material still available. As a result, we have not only the traditional books to study, but a wealth of journals, letters, diaries, and magazines to explore. These forms, which record the voices and visions of those to whom

more traditional avenues of publication were closed, offer us a distinct advantage in understanding American literary history in its diversity and its totality.

Once one embraces this diversity in American literature as a strength to be exploited in the classroom, reconstructing the canon becomes inevitable, immense, and never-ending; it is an ongoing process which can be taken only one small step at a time. The following description of the halting steps I have taken thus far will illustrate some of the problems, joys, and unexpected benefits of constructing a more inclusive syllabus in an American literature survey course. (Those of you familiar with Peggy McIntosh's "Processes of Personal and Curricular Re-Vision" will notice a similarity between the processes she describes and the stages of my experience.)

Fresh from graduate school in 1983, I constructed my first American literature syllabus in a traditional way. We studied the usual authors in the *Norton Anthology*, which included a few women: Anne Bradstreet, Emily Dickinson, and, since I went to a southern school, Eudora Welty and Flannery O'Connor. We read no minority writers, no nontraditional forms. Then two things happened: I became part of the Women's Studies reading group at Ursinus College, and I discovered Paul Lauter's excellent anthology, *Reconstructing American Literature*. In response to this first brush with literary consciousness raising, I took a small step toward reconstructing the canon in my next syllabus: I added women, blacks, and stirred. My class now read writers like Mary Rowlandson in the 18th century; Margaret Fuller, Kate Chopin, Frederick Douglass, Rebecca Harding Davis in the 19th; and the Harlem Renaissance writers and Alice Walker in the 20th.

As a result of this primitive approach to canon reshaping, however, a number of interesting things happened in my classroom. As Lauter and others

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had promised, I discovered a number of real master(mistress?)pieces, works that are excellent by traditional aesthetic standards and to which students respond enthusiastically. But I soon discovered another unexpected benefit. When women and minority writers are read in conjunction with the "mainstream" writers of the same period, many of those traditionally studied authors begin to look different. I had placed them in a new context, and as a result many of the writers who are notoriously distant to students became suddenly accessible.

Take, for example, Ralph Waldo Emerson. With the exception of a few philosophically inclined students, my classes had always been left cold (if not totally befuddled) by Emerson and his ideas. Now, however, we read "Self-Reliance" in the context not only of Emerson and Thoreau, men of education and privilege, but in conjunction with the Seneca Falls Declaration, Elizabeth Drew Stoddard's "Lemorne versus Huell," and Frederick Douglass' *Narrative*. From this juxtaposition Emerson emerged for my students not as a dry philosopher but as a man embroiled in a controversy, his call for

When women and minority writers are read in conjunction with the "mainstream" writers of the same period, many of those traditionally studied authors begin to look different.

self-reliance representing an ideal that was unattainable to most Americans of his era. Both the writer and the age came alive.

Once this broader context is established in a syllabus, literary trends as well as individual writers also look different than they did before. "Realism," for example, cannot be seen as the creation of that great triumvirate of Twain, Howells, and James when one reads works like Rebecca Harding Davis' "Life in the Iron-Mills," written 40 years earlier; the conventions of the sentimental novel cannot be mocked and dismissed when their impact is felt in Harriet Jacobs' *Incidents in the Life of a Slave Girl* or their influence demonstrated by Harriet Beecher Stowe's *Uncle Tom's Cabin*.

As a result of these discoveries, I am now working on a new, topical approach to my syllabus (see attached): we focus on issues and viewpoints in a

loose chronological framework. In the 18th-century we now read not only the Puritans, for whom Native Americans were agents of the devil, and the Enlightenment thinkers, who saw Indians as "noble savages"; we also study some American Indian oratory and creation myths to examine the values and images encoded in their own literature. In the Romantic period, we read Poe's tales paired with Gilman's "The Yellow Wallpaper" to see how gender inflects madness. And the old topic of Self-Reliance (along with the newly recognized barriers to it) now constitutes almost half the course.

As my title indicates, of course, this ongoing process of canon restructuring takes endless work. All minority writers (including women) work in a double tradition: they are aware not only of the literature of the dominant culture but also of their own, separate literary history. (This point is made quite clearly in Gilbert and Gubar's *Norton Anthology of Literature by Women: The Tradition in English*, among other sources.) The recurring ideas that we all weave through an American literature course—the American dream, for example, or the American landscape—must now be interwoven with newly visible threads of different colors, which together change the overall pattern. The idea of familiarizing myself with the basic motifs and traditions of Chicano, Asian-American, homosexual, and Native American literature is daunting, but it also keeps my ever-changing American literature course interesting and vital. American literature, my alleged "specialty," has become a perpetual challenge and a source of perpetual growth.

Revising the canon also poses new challenges in the classroom beyond mere syllabus construction. What in the world do you talk about when your class reads noncanonical literature in perhaps non-traditional forms, and you haven't spent eight years in graduate school studying it? Constructing creative solutions to this problem has provided me with some of my most rewarding classroom experiences, despite the pre-class panic I sometimes feel. As always, we engage in literary analysis, exploring themes and images; I also give occasional short (5-10 minute) background lectures to set the historical and literary context for some works. But most successful have been my efforts to include students' perspectives on the material; after all, what better way to emphasize multiple viewpoints on issues than to incorporate theirs? I am fortunate to have small (20-25 student) classes, where interaction is possible. Most of my new classroom strategies have evolved from my desire to elicit such interaction

and engage the students in the process of exploring literature.

Below is a description of my most successful classroom strategies, all of which use writing as an exploratory technique.

1. Discussion "quizzes." At the beginning of a class period, I pose an open-ended question about the day's reading assignment, and instruct the students to write for 5 to 10 minutes. I encourage them to offer several alternative answers rather than to seek one "right" one, and I reward exploration in my grading of the quizzes. (On a scale of 1 to 5, having done the reading earns a 3 while exploring multiple answers earns a 4 or 5.)

These quizzes motivate students to keep up with the reading, give them a few minutes to focus their thoughts at the start of class, insure that I can call on anyone to start the discussion and he or she will have something to say, and encourage them to see multiple viewpoints. The technique works best when several "right" answers truly exist. For example: "What do you think happens at the end of Poe's 'Ligeia'? If you're not sure, why not?" Another example: "What factors contribute to the narrator's eventual breakdown in 'The Yellow Wallpaper'?"

2. Thought papers. These are 1-2-page, informal, handwritten papers due in class before we discuss a reading assignment; they work especially well in novel courses, where they insure that students have read the novels and thought about them before class. The topic is open to the students; they simply must articulate and respond to one issue that they see as important in the work. I grade these on quantity, not quality; a weekly paper earns an A for the semester paper grade, with the grade dropping one letter for each week missed. This technique allows students to experiment with their writing style and to explore ideas they perceive as risky; it also stimulates discussion and fosters accountability, since choosing the grade is up to them.

3. Small group discussions. I divide the class into small groups (4-5 each), and set a question or topic for each group to work on. These topics can be presented one class period in advance, in which case students work on them individually before meeting their group in the next class; or they can be presented at the start of a class, in which case individual time to sort ideas precedes group time. In

either case, each group eventually reports back to the whole class on its findings.

What in the world do you talk about when your class reads noncanonical literature in perhaps nontraditional forms, and you haven't spent eight years in graduate school studying it?

Some helpful topics: select a chapter or passage that you find particularly revealing, and explain what it reveals (sometimes I pick the passage, sometimes the groups do); discuss the function of a scene, character, image or stanza. I am always pleasantly surprised to see what the students can discover on their own when forced to confront something specific.

4. Peer review workshops. In literature as well as writing classes, students write rough drafts of all papers and bring them to class for a small-group peer review. This technique prohibits procrastination, encourages revision, establishes a sense of audience, and once again reinforces the notion of multiple viewpoints, since classmates' comments on a paper are considered important.

5. "Observing" in poetry. See Ponsot and Dean for a thorough explanation of this method of exploring poetry. By starting with written, in-class "observations"—i.e., observable, agreed-upon "facts" about a poem—students gain confidence in their ability to read poetry. They also see how and why different readers find different ideas in poems, since we work through the process together.

Like my syllabus, these classroom techniques all emphasize diversity of opinion and keep the students focused on recognizing issues instead of mastering "true facts." I become less an authority on the subject than a fellow explorer or a coach. Reconstructing American literature in this way takes commitment, study, creativity, and courage, but the students learn firsthand that multiple perspectives on issues are inevitable, and that exploring them is a good way to more complete understanding.

E

Syllabus for Reconstructing American Literature

In this 2-semester survey course I organize the material according to roughly chronological thematic clusters. Within each cluster I focus on American writers' diverse responses to the topic at hand, making sure to examine the way gender, race, and class inflect writers' responses in each cluster.

Since the number of works chosen for each cluster depends on many variables (number of credit hours, level and background of students, etc.), I offer here a rough topic outline rather than a day-to-day syllabus. Under each topic I list a group of relevant works that one might choose from and the amount of class time I spend on the topic. In my own 3-credit, sophomore-level course, I can cover about three-fourths of the material listed below.

I have included specific story and poem titles when they work particularly well in conjunction with other works in the cluster. When titles are not noted, refer to the *Norton Anthology* for specific selections. Because of the constraints of the survey format, the syllabus includes only the novels that are reprinted in the anthology (with exceptions noted). Many other novels would, of course, fit well into each topic.

The attached bibliography is *not* meant to be inclusive. Rather, it offers a selection of theoretical and practical sources that I have found particularly useful in reconstructing the canon of American literature.

American Literature to 1865: Sample Reconstructed Syllabus (14-week semester)

Texts:

Norton Anthology of American Literature, vol. 1
Jacobs, Harriet, *Incidents in the Life of a Slave Girl*
Turner, Frederick W. III, ed., *The Portable American Indian Reader*

Unless otherwise noted, selections are from *Norton Anthology*

Jonathan Edwards, "Images or Shadows of Divine Things"

Ralph Waldo Emerson, "Nature," "The Rhodora," "The Snowstorm"

Henry David Thoreau, *Walden*

James Fenimore Cooper, excerpt from *The Pioneers*

I. BEFORE THE LAND WAS OURS: CULTURES IN CONFLICT: 1-2 weeks

Robert Frost, "The Gift Outright" (handout)

Anne Bradstreet, poems

Mary Rowlandson, *Captivity Narrative*

Benjamin Franklin, "Remarks Concerning the Savages"

Thomas Jefferson, *Notes on the State of Virginia* (includes Chief Logan's speech)

Native American oratory (in Turner)

II. AMERICAN DREAMS: 1-2 weeks

John Winthrop, "A Model of Christian Charity"

Benjamin Franklin, *The Autobiography*

Phillis Wheatley, poems

Washington Irving, "Rip Van Winkle"

Native American oratory (in Turner)

III. THE AMERICAN LANDSCAPE: 1-2 weeks

Native American creation myths (in Turner; also available in Bierhorst, *The Red Swan*—see biblio)

IV. PRIVATE VOICES: 3-4 weeks

Edgar Allan Poe, "Ligeia," "William Wilson," and other tales

Charlotte Perkins Gilman, "The Yellow Wallpaper" (handout; story is in vol. 2 of *Norton Anthology*)

Nathaniel Hawthorne, "The Birthmark" (handout); *The Scarlet Letter*

Emily Dickinson, poems

V. SELF-RELIANCE AND THE OBSTACLES TO IT: 5-6 weeks

A. Self-Reliance: 1-2 weeks

Ralph Waldo Emerson, "Self-Reliance"

Henry David Thoreau, "Resistance to Civil Government"

Walt Whitman, "Song of Myself," other poems

B. The Obstacle of Slavery: 2 weeks

Frederick Douglass, *Narrative of an Escaped Slave*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Herman Melville, *Benito Cereno*

C. The Obstacle of Gender: 1 week
 Elizabeth Stoddard, "Lemorne *versus* Huell"
 Seneca Falls Declaration (handout)
Mountain Wolf Woman (in Turner)

D. The Obstacle of Class: 1-2 weeks
 Herman Melville, "Bartleby the Scrivener," "The
 Paradise of Bachelors, the Tartarus of Maids"
 Rebecca Harding Davis, "Life in the Iron Mills"

American Literature 1865—Present: Sample Reconstructed Syllabus (14-week semester)

Texts:

Norton Anthology of American Literature, vol. 2
 Turner, Frederick W. III, ed., *The Portable American Indian Reader*
The Maimie Papers
 Fitzgerald, F. Scott, *The Great Gatsby*

I. CONFORMITY AND REBELLION: 2-3 weeks

Samuel Clemens, *The Adventures of Huckleberry Finn*
 William Dean Howells, "Editha"
 Kate Chopin, *The Awakening*
 Henry James, *Daisy Miller*
 Edith Wharton, "Souls Belated"
Autobiography of a Winnebago Indian (in Turner)

II. LIFE AMONG THE LOWLY: THE WORKING CLASSES: 3-4 weeks

A. City Life

Theodore Dreiser, from *Sister Carrie* (chs. 1-4)
The Maimie Papers

B. Rural Life

Poems by Edgar Lee Masters, E. A. Robinson,
 Robert Frost
 Stories by Hamlin Garland, Sarah Orne Jewett,
 Mary Wilkins Freeman, Willa Cather, Sherwood
 Andersen
 William Faulkner, "Barn Burning"

III. REACTIONS TO WAR: 2 weeks

Stephen Crane, "The Open Boat," poems
 Ezra Pound, "Hugh Selwyn Mauberly" and other
 poems
 T. S. Eliot, "The Waste Land" and other poems
 F. Scott Fitzgerald, "May Day"
 Ernest Hemingway, selections from *In Our Time*
 (handout)

IV. BLACK VOICES: A SEPARATE TRADITION?: 2 weeks

Booker T. Washington, from *Up from Slavery*

W. E. B. DuBois, from *The Souls of Black Folk*
 poems by Countee Cullen and Langston Hughes
 Jean Toomer, from *Cane*
 Zora Neale Hurston, "The Eatonville Anthology"

V. USES OF THE PAST: 2-3 weeks

Henry Adams, from *The Education*
 T. S. Eliot, "Gerontion"
 Eugene O'Neill, *Long Day's Journey into Night*
 F. Scott Fitzgerald, *The Great Gatsby*
 Tennessee Williams, *A Streetcar Named Desire*
 Faulkner, almost any story
 Alice Walker, "Everyday Use"

VI. RACE AND GENDER IN THE MODERN WORLD: 2-3 weeks

Ernest Hemingway, "Hills Like White Elephants"
 (handout)
 Eudora Welty, "Petrified Man"
 William Faulkner, "Dry September," "That Evening Sun"
 Richard Wright, "The Man Who Was Almost a Man"
 Ralph Ellison, "Battle Royal" from *Invisible Man*
 Alice Walker, "Really, *Doesn't* Crime Pay?" (handout)
 Maxine Hong Kingston, "No Name Woman" or
 "A Song for a Barbarian Reed Pipe" from *The Woman Warrior*
 Poems by William Carlos Williams, Anne Sexton,
 Adrienne Rich, Elizabeth Bishop, Gwendolyn
 Brooks, Audre Lorde, Imamu Baraka
 Readings from Chicano and Chicana literature
 (handouts)

VII. PRIVATE VISIONS AND THE POSTMODERN WORLD: 1-2 weeks

Flannery O'Connor, "Good Country People"
 Poems by Allen Ginsberg, Robert Lowell, Sylvia
 Plath
 Selections from the fiction of Jack Kerouac,
 Thomas Pynchon

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Bringing Black American Literature into an Introductory Literature Classroom

◆ Thomas R. Smith

While teaching a basic introduction to literature course for freshmen and sophomore non-English majors, I noticed that very little in the anthology, X. J. Kennedy's *Literature* (Little Brown), spoke directly to the experience of the black students in the class. From several sources, I compiled an anthology of poems and some prose written by black American writers, offering it to the class as an extra source of material for essays and oral reports. Also, I assigned several poems from this handout to illustrate points I wanted to make in the poetry section of the course.

Student reactions were mixed: a few white students used material from it in their work; the majority of the black students did. Some black students felt that more writing by blacks was needed in

the course. One white student violently objected to the category of black literature, arguing that good writing always referred to human experience in general. Several normally reticent white students contributed enthusiastically when an experienced literature teacher who happened to be black visited the class one day to talk about Langston Hughes.

Trying to counterbalance the underrepresentation of writing by blacks in the anthology, I found a way to dramatize in class two major points of the course:

1. that the forms of literature change because writers work with and against the conventions of genre, and
2. though in some ways unchanging, the subject matter of literature, human experience, is renewed and enlivened by writers whose individuality is not lost in the transformation from life to art.

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Understanding Literature Syllabus

All readings are from X. J. Kennedy, *Literature*, 4th ed.

M 1/12 —Introduction. Buy book, folder, and dictionary.

Fiction

W 1/14 —Preface & A Word About Careers, v-viii; What Is Fiction—"Godfather Death," 4-8.

Th 1/15 —Plot, The Short Story, "A & P," 8-16.

M 1/19 —Point of View, "A Rose for Emily," 18-30; "The Tell-Tale Heart," 38-42.

W 1/21 —Setting, 51-54; "Greasy Lake" 64-71.

Th 1/22 —Character, "The Catbird Seat," 73-82.

M 1/26 —"The Jilting of Granny Weatherall," 83-90.

W 1/28 —Tone & Style, "A Clean, Well-Lighted Place," 118-125; "Barn Burning," 126-138.

Th 1/29 —"Everyday Use," 138-145.

M 2/2 —Irony, "The Lottery," 147-155; Writing About Literature, 1333-1348.

W 2/4 —Theme, "Revelation," 161-163; Writing About a Story, 1349-1360.

Th 2/5 —Symbol, "The Chrysanthemums," 203-213; Essay 1 assigned.
 M 2/9 —Reading a Novel, "The Death of Ivan Ilych," 226-273.
 W 2/11 —Evaluating a Story, 223-225. Rough draft session for Essay 1.
 Th 2/12 —Essay 1 due.

Poetry

M 2/16 —Poetry, 407-409; Reading a Poem, 411-419.
 W 2/18 —Listening to a Voice, 420-442.
 Th 2/19 —Words, 444-469.
 M 2/23 —Saying and Suggesting, 470-479.
 W 2/25 —Imagery, 480-491.
 Th 2/26 —Figures of Speech, 492-512.

SPRING BREAK: 3/2-3/6

M 3/9 —Song, 513-528.
 M 3/11 —Sound, 529-548.
 Th 3/12 —Rhythm, 549-566.
 M 3/16 —Closed Form, 567-582.
 W 3/18 —Open Form, 582-602.
 Th 3/19 —Poems for the Eye, 603-610.
 M 3/23 —Symbol, 611-622; Myth, 623-634.
 W 3/25 —Parody, 644-647; Evaluating a Poem, 644-673.

Th 3/26 —Knowing Excellence, 660-673. Essay 2 assigned.

M 3/30 —Writing about a Poem, 1372-1390.

W 4/1 —No class.

Th 4/1 —No class.

M 4/6 —Essay 2 due.

Drama

W 4/8 —Drama, Reading a Play, 835-854.

Th 4/9 —Tragedy, 855-856, 899; The Theatre of Shakespeare, 900-902; *Othello* Act I, 903-921.

M 4/13 —Act II, 921-937.

W 4/16 —Act II, 938-957.

Th 4/17 —Act IV, 957-972.

M 4/20 —Act V, 973-986.

W 4/22 —Comedy, 989-993, "Death Knocks," 1052-1058; Writing About a Play, 1407-1409, 1412-1414.

Th 4/23 —*Death of a Salesman*, 1247-1269, up to "Ben is gone..."

M 4/27 —1269-1292, up to "Charley stares after him..."

W 4/29 —1292-1313.

Th 4/30 —Essay 3 due. Course Evaluation.

No final exam. Turn in your three essays in a portfolio.

Integrating the New Feminist Scholarship into the Survey Course in English Romanticism

◆ *Gail C. Holian*

In many college classrooms the canon of English Romanticism remains almost entirely male: Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. The inclusion of those women who should be considered Romantics has remained problematic because women Romantics do not subscribe to certain poetic themes and genres for which that period has become known. In particular, the self-conscious quest for poetic identity, the dominant motif which suffuses the critically acclaimed literature of the age, is absent from their works (Ross 29).

Many well-known critics of Romanticism, including Harold Bloom, regard this gendered poetics as appropriate to the patriarchal mode of Western literary tradition(5). Recent trends in Romantic scholarship, however, recognize that this patriarchal manner of interpreting Romantic texts does a disservice both to the actual presence of feminist issues inherent in this literature and also to women since it represents them as "mere properties ... characters and images imprisoned in male texts ... generated solely ... by male expectations and designs" (Gilbert and Gubar 12). The integration of feminist and gender issues is central, therefore, to the construction and teaching of a course in the English Romantics. As Anne K. Mellor states, the prominence of the work of the Romantics "helped construct even as it represented their society's attitude toward sexual difference" (3) and those of our own as well.

As an undergraduate and graduate student, I had suspected that certain intimations of inequality must exist beneath a canon that contained no women writers. After teaching the Romantics

course in my department located in a woman's liberal arts college, I was certain. I realized that just when my students were at the peak of their own self-conscious quests for identity as young women, I had been presenting a syllabus that offered not one female writer. Here began the first stage of the revision of my syllabus from an entirely male dominated course into one which recognized the role of the female Romantics.

First, I took a giant leap of faith and added Dorothy Wordsworth, Mary Shelley, Mary Lamb, and Mary Wollstonecraft. Romantic scholarship maintained that none of these writers were worthy of incorporation into a traditional syllabus since they are neither poets nor questers seeking the imaginative self. Just at that time, however, matters began to change in Romantic scholarship. Cogent, exciting ideas about feminist and gender issues began to emerge at places like the MLA convention. I wanted to incorporate this new material into the course as well.

Yet, given the constraints of schedule even for this course that covers only the 39 years from the publication of *Lyrical Ballads* in 1798 to the ascension of Victoria to the throne in 1837, to include these new feminist and gender issues in my syllabus became a real challenge, since after adding the female Romantics I necessarily retained the readings from their male counterparts of the first and second generation. This overcrowded syllabus led me to change forever and for the better my semester course in English Romanticism.

In my original syllabus during the second half of the semester I had allowed the last 7 to 10 minutes of each class for brief student presentations. These reports were designed to enhance the students' limited awareness of the role of women in the Romantic period, as well as to supplement their knowledge of the art, music, and lifestyle of the age.

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When the new scholarship on feminist and gender-oriented material became available, I devised a far more comprehensive presentation list which incorporated these new topics, issues, and writers. Next, I revised my syllabus to begin the presentations at the fifteenth class. This arrangement allows a reasonable amount of research time for the topics at the top of the list. It also leaves enough classes for each student to offer her presentation and for the teacher to schedule tests. As before, unless tests or other in-class assignments are scheduled, presentations are given each day. Because I have developed more topics than I usually have students, no student feels pressured to select the more challenging topics. On the day when she presents her report, each student is required to provide an abstract of her paper and bibliography of her major sources for each member of the class. The other members of the class then have a permanent record of this material for later study.

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This expanded list of presentation topics has three distinct advantages over the old one. First, it provides a much broader example of female Romantics and feminist and gender issues than I am able to offer in my syllabus alone. Second, it requires the students to take a more responsible and active role in the course. Judging from the responses on their course evaluations, they also feel this to be a positive change. Third, and most important, it rebalances the traditional view that the Romantic Age in England evolved from a society dominated by male literature, postures, and premises.

A representative selection of some feminist and gender projects from my expanded list includes topics that work as well for short-term presentations as for semester assignments. Concerning the quest for the self which dominates Romantic literature, I ask the students to consider how the search for poetic identity, "the Romantic self," is closely linked with the quest for masculine maturity, particularly in

Wordsworth. Poems for students to investigate include "Tintern Abbey," the Lucy lyrics, "The Ruined Cottage," and the "White Dove of Rylstone" (Ross 38). In contrast, they may also study this same motif in Dorothy Wordsworth's writing, since the engrossing search for the self is absent from her works in the absorbing and pre-eminent way it is used by her brother and the other male Romantics. Dorothy's *Journal* presents an entirely different view of the Romantic experience. For Dorothy the world is a community where the "I" has a place, but not a privileged place (Wolfson 148).

Concerning the difference between male and female Romantic poetics, students observe that Dorothy Wordsworth rarely rewrites her journal entries in metrical form, whereas William often turns both his own and hers as well into poems (Ross 29). They may compare the 15 April 1804 "Daffodil" entry in her *Journal* with William's poem "I Wandered Lonely as a Cloud."

Byron's poetry offers students the opportunity to examine how the male Romantics often "colonized" the female voice. This strategy allows the incorporation into the Romantic ego of "whatever attributes of the female it desires to possess," and at the same time stays paradoxically and "potently male" (Mellor 7). In *Childe Harold's Pilgrimage*, the role of Byron's daughter Augusta Ada, the focus of the narrator's own vulnerability, reflects this tendency (Ross 37).

The continuing fascination with all things Byronic also provides other topics for research. When the United States Department of Defense began developing a universal computer language to replace the existing ones now in use, it decided to name it after Byron's daughter, Augusta Ada, Lady Lovelace. Recent scholarship presents a fascinating pro and con picture of Augusta Ada and her role in the invention of the technology that led to the computer (Stein 30). A study of Byron's wife, Lady Anne Isabelle Milbanke, and her relationship with the Bluestockings, those women whom Byron satirizes in *Don Juan* (I,ccvi; II,ccv), *The Blues*, and elsewhere, affords a glimpse into an early and organized group of scholarly women and the contempt accorded them. A study of Henry James' short story "The Aspern Papers" offers students an unusual view of Byron's mistress Claire Clairmont as the determined individual that she may have been.

Another method of analyzing the forced and unbalanced view of English Romanticism as strictly a

literature of male self-identity is to assign selected readings and research based on a group of female Romantic poets more popular in their own time than all the canonized males except Leigh Hunt. These poets include Joanna Baillie, Letitia Elizabeth Landon, and Felicia Hemans (Curran 188). For example, a comparison of the "Preface" of Joanna Baillie's three-volume *Series of Plays in which it is attempted to delineate the stronger passions of the mind* (1798-1812) with the "Preface" to *Lyrical Ballads* published that same year reveals that Baillie, who hardly rates a footnote in most modern literary histories, argues for that same naturalness of language for which Wordsworth and Coleridge have been acclaimed (186ff). In Hemans' and Landon's work we see what is noticeably absent in the male Romantics: the transition into the characteristic preoccupations of Victorian verse (188).

The depth of the female achievement in literature during the Romantic Age is also reflected in the work of other previously unrecognized female Romantic writers. Students may compare Mary Robinson's (a.k.a. Anne Francis Randall) *Lyrical Tales* with the poems, poetic affinities, and preoccupations of *Lyrical Ballads*. Some are evident even from Robinson's titles: "The Alien Boy," "The Deserted Cottage," "The Exile," and "The Savage of Aveyron" (202). Margaret Hodgson's "Wallace, or the Fight of Falkirk" and "Margaret of Anjou" are historical epics written in the meter and after the manner of Scott. Hodgson's focus on a genre mostly neglected during that age is clearly not unintentional (202).

Prose during the Romantic age is the genre reserved for women, whereas poetry, the "higher" form, is reserved for men because it "tests" masculine power (Ross 29). Students will profit from a consideration of Mary Shelley as a Romantic Dissenter who writes *Frankenstein* in Bloom's "lower" form of prose. Other suitable topics drawn from the novel include the following: the separation of (public) masculine power and (private) feminine affection in *Frankenstein*, the fear of the female will in the novel, alternative family structures in *Frankenstein* (Mellor 220ff.), sex roles in *Frankenstein*, and the issue of homosexual bonding between Frankenstein and his creature (Veeder 89ff.). A study of the way Victor Frankenstein travesties woman's biological prerogative in the novel is recommended (Gilbert and Gubar 232).

Students may also prepare research projects concerning the way motherhood and women's writing figure in the works of Mary Shelley's mother, Mary

Wollstonecraft. In *The Wrongs of Woman; or Maria a Fragment*, Wollstonecraft presents "those two rarities of fiction—mothers and writers—side by side" (Langbauer 208). Additional topics stressing Wollstonecraft's wide-ranging feminist concerns include her challenge to Rousseau's view of women and her *Vindication of the Rights of Women* as a rebuttal to Burke's *Reflections on the Revolution in France* (Wordsworth 17). Incidentally, Wollstonecraft's autobiographical novel, *Mary: A Fiction*, presents an issue twentieth-century scholars have largely overlooked—her romantic friendship with Fanny Blood (Faderman 141).

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Mary Lamb's life provides a good starting point for a project on the economic plight of many women during the Romantic Age. Her article "On Needlework," published in 1815 in the *British Ladies' Magazine* using the pseudonym Sempronia, begged more affluent women "never to take food out of the mouths of their poor working sisters by doing needlework at home" (Aaron 168). Again using Mary Lamb's life as a focus, students may want to consider the issue of women and madness in the nineteenth century.

Other topics for presentation reflect the success of women in the visual art of the age. Several English women landscape painters of the Romantic Period are the descendants of the famous eighteenth-century male landscape painters, although they are not offered the same recognition. Among these are included Lady Margaret Arden, the pupil and patron of David Cox, and Amelia Hotham, whose paintings are on exhibition in the British Museum (Greer 287). The work of another woman artist, Lady Georgina North, who produced the celebrated illustrations for Pope's "Rape of the Lock," painted

the way for the great illustrators of fairy tales in the nineteenth century (291). Students may also study Amelia Curran's famous portrait of Percy Bysshe Shelley, which to succeeding generations has become the standard image of the poet (285). In an entirely different vein, a study of Fuseli's painting "The Nightmare" presents a startling image of women and sexuality during the period.

A study of the manner in which the fashion of the day had constricted women's freedom of movement in the same way Romantic poets restricted their roles as writers will uncover some interesting facts. As women in the eighteenth century, whose dresses were cut low to expose their bosoms while simultaneously making it almost impossible for them to raise their arms, women of the Romantic age also were forced into unnecessarily confining clothing. Swaddled in layer upon layer of fabric, their steel-plated corsets made active movement virtually impossible. As a result, these women suffered con-

stantly from palpitations, swooning, and the vapors (Kemper 123-25). In a similar presentation, students may consider the way nature is troped in the writings of the male Romantics as female, a technique which legitimizes the repression of the historically emerging belief in the primacy of the individual over the group (Mellor 9).

Through the addition of these presentations and the integration of the new scholarship on feminist and gender issues into my syllabus my course offers a more balanced view of both the male and female Romantics. Yet in the future much remains to be discovered about the canon of the early nineteenth century (8). As Victoria Sullivan has observed about our need to continue to reassess all literature, "The new reality is that we recognize the existence of two separate and equally valid sexes; under the old illusion we only pretended to such knowledge. Now that we have plucked the fruit from the tree, we can begin to eat" (4).

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The New Battle of the Books: Toward a More Inclusive Syllabus for Eighteenth-Century Literature

◆ Peter Perreten

For years I have grown increasingly uneasy teaching the traditional canon for Restoration and Eighteenth-Century English literature, a canon defined for me and for many of my colleagues who teach in this period by the Geoffrey Tillotson anthology, *Eighteenth-Century English Literature*. My hesitation to change the text and revise the canon arose from two related problems—one philosophical and one practical. If the traditional canon is abandoned, what ideological and pedagogical guidelines define a new one? And once the new canon is defined, the practical problem of getting texts for classroom use arises.

I began this project to develop a more inclusive curriculum for my Restoration and Eighteenth-century classes innocently enough about year ago, merely looking for a better anthology. However, I soon became involved in two separate, but related study groups at Ursinus that made me see my revision efforts were really a small skirmish in the larger battle. Ursinus College began working on a major curriculum revision last fall. It fell to my lot while serving on a "philosophy and goals" committee, whose task it was to read and discuss the current literature on the curriculum in higher education, to read Alan Bloom's *The Closing of the American Mind*. This established one clear point of reference in the battle. At about the same time Ursinus College received a Project Quill Grant from the Association of American Colleges. The purpose of the grant was to develop a more inclusive curriculum—specifically, to integrate into the curriculum awareness of gender, race and class. My readings with this

group established quite another view of the curriculum.

It was within this radically bifurcated view of curriculum and canon revision that I began my project. Whatever innocence I may have had at the outset of the project was replaced by a strong conviction that while the best of the old canon should be preserved I needed to add many texts that had been excluded from the Tillotson anthology. I propose to call back from the margins some of the excellent women and minority authors who wrote in the period. I need to find good texts that will address the issues of gender, class and race, and at the same time I am aware that the old texts, read with these same issues in mind, will gain new strength. My general aim is to present to the students a balanced picture of the living literary world between 1660 and 1800.

I am revising a two-semester Restoration and Eighteenth-Century English literature readings course for undergraduates. The students entering the class, mostly English majors, have taken a year of the English Literature Survey course before coming to this class. At the present time we offer a separate history of the novel course, so my syllabus includes only a novel or two as needed to anchor or focus a unit. Where I had previously organized the course either chronologically or by genre, I moved to a series of two- or three-week units, some based on genre, but most on themes or subjects. For example, during the first semester the seven units are 1) drama, 2) journeys in fact and fiction, 3) religious controversy, 4) the battle of the sexes, 5) aesthetics and taste, 6) the social order and nature and 7) the end of the Augustan world. A brief discussion of the second of these units, journeys in fact and fiction, serves as a report of work in progress.

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I chose travel as a focus for this two-week unit because it allowed me to include a variety of genres, because the subject matter is so important and interesting in itself and for the development of many forms of literature in the eighteenth century, and because it allowed me to include texts that would address the issues of gender, class and race. The readings include: Aphra Behn, *Oroonoko*; Celia Fiennes, *The Journeys of Celia Fiennes*; Daniel Defoe, *A Tour Through the Whole Island of Great Britain*; Mary Wortley Montagu, *Letters*; and Jonathan Swift, *Gulliver's Travels*.

I had never taught *Oroonoko* before, partly because of the problem of finding a text. The new *Meridian Anthology of Early Women Writers: British Literary Women from Aphra Behn to Maria Edgeworth*, edited by Katharine Rogers and William McCarthy, solved that problem, and indeed, the anthology is a wonderful source for expanding the canon. The students in the class responded to the text very positively as we discussed a great variety of issues, including race, gender, class and travel literature.

We moved on to other types of travel literature in the works of Defoe and Fiennes. Again, a text proved to be a problem, so I placed the library copies of these works on reserve. I asked one student to report on each text and to select important passages for the rest of the class to read. Issues of nationalism, class, gender and pre-romantic views of landscape came up in our discussion. The newly reprinted *Illustrated Journeys of Celia Fiennes* makes a fine, attractive text to work with. Next time I will include Addison's *Remarks on Several Parts of Italy* as a representative of grand tour literature. Fiennes, Defoe and Montagu would take on additional depth if studied in contrast with the traditional grand tour.

We read a selection of Montagu's travel letters from the Meridian anthology. I chose a few letters from the Constantinople trip and a few from the period of Lady Mary's self-imposed exile in Italy. The content and style of the letters make them worthy travel literature, but the narrator's self-conscious defense of her view of the sights before her and her awareness of the traditions of travel writing make the letters that much more interesting to read in this context. And, one need not read very far in the letters before encountering Montagu's viewpoint on issues of gender, class and race.

Read in the context of these works *Gulliver's Travels* took on new dimensions for me and for the students. For example, Gulliver's frequent insistence

that he is telling the truth—indeed that at the end of the book he is incapable of telling a lie—provides a good point of departure for discussion. The narrators in every one of the works we read in this travel unit insist that they are telling the truth, and they frequently point out that the others who have preceded them lied. Having looked first at issues of class and race in *Oroonoko* we found that some of Gulliver's adventures took on new meaning.

Having looked first at issues of class and race in Oroonoko we found that some of Gulliver's adventures took on new meaning.

The destination of the traveller becomes an important issue of discussion. Defoe and Fiennes, strong nationalists, insist that the English should first know their own country, while Montagu gains an interesting perspective on English society by living outside the country. Although most of us are pretty sure that Lilliput and Laputa are not real places, no one doubts the literal existence of Behn's Africa and Surinam. Yet her descriptions of the countries and the events which occur there seem to hover between fact and fiction. And so on. I'm simply suggesting a few topics that came up in our discussion, many of them which wouldn't have occurred without this or a similar combination of readings.

Since my main purpose here is to write about the process and philosophy of syllabus revision and not the discussions we had in the class itself, I must turn to another idea. Having completed the first semester, I feel that I am moving in the right direction. This would also be a good place to mention that the students know what I am doing and why. In a September 28 article on the Chapel Hill conference in *The Chronicle of Higher Education*, Gerald Graff of Northwestern University is reported as saying that students could learn a great deal from studying the debate over the canon and that we should "teach the conflicts." I agree with this idea, especially since the eighteenth century itself was involved in a great canon debate. What is sometimes referred to as the second print revolution had an enormous impact on what was written and read in our period of study. I ended the first semester of my course with Pope's view of this eighteenth-century "canon revision" as seen in *The Dunciad*.

Now I will turn briefly to the practical problem, finding primary texts for the students to read. I don't think I will ever go back to a single anthology that defines the canon in the way the Tillotson anthology does. Anthologies are convenient in some ways but insidious in others—and becoming terribly expensive. I solved the problem by ordering the relatively inexpensive Riverside editions of Pope and Swift and the new *Meridian* anthology. Since most students buy the *Norton Anthology* for their English Literature Survey course I rely on that for several readings and for certain background material.

Since my classes are usually rather small (averaging about a dozen students) I place some material

Gerald Graff of Northwestern University is reported as saying that students could learn a great deal from studying the debate over the canon and that we should "teach the conflicts." I agree with this idea....

on reserve in the library. These are usually hard to find or out of print texts which I use for student reports. Some short pieces I have xeroxed, and in some cases I have asked the department secretary to create word processed typescripts as I did with Centlivre's *Busie Body*. Desktop publishing should be a great aid to all of us in the near future enabling us to create our own flexible anthologies for courses.

I should mention also that I am relying on a few video cassettes in the class. The Metropolitan Museum's *The Eighteenth-Century Woman* provides good social context for the age. Jonathan Miller's production of *The Beggar's Opera* starring Roger Daltry was very popular with my students. In the second semester I plan to use parts of the beautiful BBC production of *Pride and Prejudice* and a video of Benjamin Britten's opera *Peter Grimes*.

A number of secondary sources which I used to revise the course are listed at the end of this essay.

Many of these will be familiar to a wide range of readers, but I want to mention just a few as having been especially helpful for my area. The Winter 1988 issue of *Modern Language Notes*, "Making and Rethinking the Canon: The Eighteenth Century" is the best place to start. I recommend very highly also *The New 18th Century: Theory, Politics and English Literature* edited by Felicity Nussbaum and Laura Brown.

Feminist criticism makes up the largest single group of works in my bibliography, reflecting, I think, the area where most work has been done in revising the eighteenth-century canon. My list contains a mixture of general feminist works and a few more specifically aimed at eighteenth-century English literature. Alice Brown's *The Eighteenth Century Feminist Mind* and Katharine Rogers' *Feminism in Eighteenth Century England* both give good overviews of feminism in our century.

Secondary sources on questions of class and race are not so easy to identify as separate texts. The Damrosch and Nussbaum/Brown anthologies contain useful material on class, as do a number of periodical essays, a few of which I have listed here.

The most difficult issue for me to work on so far is race. Again, issues of race appear in many texts already in the canon, but material written by non-Anglo-Saxon English writers in the eighteenth century is difficult to locate. The works of three black writers have received some attention in the last few years. Keith Sandiford's *Measuring the Moment: Strategies of Protest in Eighteenth-Century Afro-English Writing* discusses Ignatius Sancho, Ottobah Cugoana and Olaudah Equiano (aka Gustava Vassa), whose works probably deserve a place in the canon. Sandiford's book contains a bibliography which identifies modern reprints of works by these authors and a number of secondary sources on black writers. I am hoping to find some primary material in the eighteenth-century popular magazines that would be useful in this area.

And now a brief word of assessment from a position one half of the way through the two-semester syllabus. A project that began as a search for a better anthology has evolved into a radical course revision. I feel confident that my students are seeing a more complete picture of eighteenth-century literary life than I have presented in the past.

E

English 305: English Literature 1660-1745 Fall Semester, 1988

All students in the class will read and discuss a core of works on the syllabus. The starred works will be presented to the class through student seminar reports.

DRAMA: Weeks I - III

Dryden, Prologues and Epilogues; Wycherley, *The Country Wife*; *Behn, *The Rover*; Centlivre, *The Busie Body*; *Steele, *The Conscious Lovers*; Gay, *Beggar's Opera*

JOURNEYS IN FACT AND FICTION: Weeks IV and V

Behn, *Oroonoko: Or The Royal Slave*; *Fiennes, *The Journeys of Celia Fiennes*; *Defoe, *A Tour Through the Whole Island of Great Britain*; Montague, *Letters*; Swift, *Gulliver's Travels*

RELIGIOUS CONTROVERSY: Weeks VI and VII

Dryden, *Absalom and Achitophel*; Locke, "Of Enthusiasm," from *An Essay Concerning Human Understanding*; Defoe, "The Shortest Way With Dissenters"; Swift, "An Argument Against the Abolishing of Christianity"; Finch, "The Atheist and the Acorn"; Pope, *An Essay on Man*

BATTLE OF THE SEXES: Weeks VIII- X

Video, *The Eighteenth-Century Woman*; Rochester, poems; Defoe, *Moll Flanders*; Pope, *The Rape of the Lock* and **Of the Characters of Women*; Swift, poems; from *Anthology of Early Women Writers*: Anne Finch, Mary Astell, Mary Collier, Delariviere Manley, Mary W. Montagu.

AESTHETICS AND TASTE: Weeks XI and XII

Dryden, "Anne Killigrew," and odes for St. Cecilia's Day; Addison, *Spectator* papers on Wit and the Pleasures of the Imagination; Pope, *An Essay on Criticism* and **Of the Use of Riches*; Hogarth, selected illustrations and passages from **The Analysis of Beauty*

THE SOCIAL ORDER AND NATURE: Week XIII

Finch, "A Nocturnal Reverie"; *Sprat, from *History of the Royal Society*; Pope, "Windsor Forest" and *Guardian* #173, On Gardens; Thomson, "Winter"

THE END OF THE AUGUSTAN WORLD: Week XIV

Pope, *The Dunciad*; Hogarth, "The Tailpiece"

WRITTEN ASSIGNMENTS: Two short critical papers (3-4 pp.), 20% each; midterm exam, 15%, final exam, 20%; Weekly Reading/Writing exercises, total of 25%.

TEXTS: Swift, *Gulliver's Travels and Other Writing*, ed. Landa. Pope, *Poetry and Prose of Alexander Pope*, ed. Williams. *The Meridian Anthology of Early Women Writers: British Literary Women from Aphra Behn to Maria Edgeworth*. **Other texts, video and music tapes on reserve in the library.

English 306: English Literature 1745-1800 Spring Semester, 1989

All students in the class will read and discuss a core of works on the syllabus. The starred works will be presented to the class through student seminar reports.

BIOGRAPHY AND AUTOBIOGRAPHY: Weeks I - III

Johnson, *Lives of the Poets*, **Life of Richard Savage*; Boswell, *Life of Johnson*, **London Journal*; Thrale, *Anecdotes of the Late Samuel Johnson*; *Reynolds, *Portraits*; **The Interesting Narrative*

of the Life of Olaudah Equiano or Gustava Vassa the African

LETTERS AND JOURNALS: Week IV

Thrale (Piozzi); Fanny Burney (D'Arblay); Mary Hayes; Gray; Walpole; Chesterfield

THE POETIC REVOLUTION: Weeks V - VII

Selections from Johnson through Blake

AESTHETICS AND CRITICISM: Week VIII

Johnson, *Preface to Shakespeare* and periodical essays; Reynolds, *Discourses*; *Shenstone, *Essays*; Goldsmith, *Essays*; *Blake, letters and "Annotations to Reynolds' *Discourses on Art*"

THE ORIENTAL TALE AND THE GOTHIC: Weeks IX and X

Johnson, *Rasselas*; Goldsmith, *The Citizen of the World*; *Frances Sheridan, *The History of Nour-jahad*; Walpole, *The Castle of Otranto*; *Beckford, *Vathek*

THE LONDON STAGE: Week XI

Goldsmith, *She Stoops to Conquer*; contemporary views of David Garrick and Sarah Siddons

RELIGIOUS ENTHUSIASM: Week XII

Poetry of Smart, Cowper and C. Wesley; *Hannah More, *Cheap Repository Tracts*; Anna Laetitia

Barbauld, "Address to the Opposers of the Repeal of the Corporation and Test Acts"

THE NEW WOMAN: Weeks XIII and XIV

Maria Edgeworth, "An Essay on the Noble Science of Self-Justification"; Mary Hay, "An Appeal to the Men of Great Britain"; Wollstonecraft, "A Vindication of the Rights of Women"; Jane Austen, *Pride and Prejudice*

WRITTEN ASSIGNMENTS: Two short critical papers (3-4 pp.), 20% each; midterm exam, 15%; final exam, 20%; Weekly Reading/Writing exercises, total of 25%.

TEXTS: Johnson, *Rasselas, Poems, and Selected Prose*, ed. Bronson. Walpole, *The Castle of Otranto*, Oxford World Classics. Austen, *Pride and Prejudice*, New American Library (Signet). *The Meridian Anthology of Early Women Writers*.

**Other texts on reserve in library.

Restoration and Eighteenth-Century English Literature

Writing a New Syllabus: A Selected Bibliography Compiled with the Aid of a Grant from Project Quill

Secondary Sources and Criticism

Backscheider, Paula R. and Felicity A. Nussbaum. *Annotated Bibliography of Twentieth Century Critical Studies of Women and Literature, 1660-1800*. Reference Library of the Humanities Series: Vol. 64. New York: Garland Press, 1977.

Black, Jeremy. *The English Press in the Eighteenth Century*. Philadelphia: University of Pennsylvania Press, 1987.

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Delany, Shiela. *Writing Women: Women Writers and Women in Literature, Medieval to Modern*. New York: Schocken Books, 1983.

Erickson, Robert A. *Mother Midnight: Birth, Sex, and Fate in Eighteenth-Century Fiction*. New York: AMS Press, 1986.

Fergus, Jan. "Women, Class and the Growth of Magazine Readership in the Provinces, 1746-1780." *Studies in Eighteenth-Century Culture* 16 (1986): 41-56.

Flynn, Elizabeth A. and Patrocínio P. Schweickart, eds. *Gender and Reading: Essays on Readers, Texts, and Contexts*. Baltimore: The Johns Hopkins University Press, 1986.

Fritz, Paul and Richard Morton, eds. *Women in the 18th Century and Other Essays*. Toronto and Sarasota: A. M. Hakkert Ltd., 1976.

Hoffmann, Leonore and Margo Culley, eds. *Women's Personal Narratives: Essays in Criticism and Pedagogy*. New York: Modern Language Association, 1985.

Hunt, Margaret. "Hawkers, Brawlers and Mercuries: Women and the London Press in the Early Enlightenment," in *Women and the Enlightenment*. New York: Institute for Historical Research, 1984.

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- Kolbert, Elizabeth. "Literary Feminism Comes of Age." *The New York Times Magazine*, 6 December 1987: [pages 110+].
- Langland, Elizabeth. "Pop, Goes the Canon." *ADE Bulletin* 89 (Spring 1988): 24-28.
- "Making and Rethinking the Canon: The Eighteenth Century." *Modern Language Studies* 18:1 (Winter 1988).
- Myers, Sylvia H. "Learning, Virtue and the Term 'Bluestocking.'" *Studies in Eighteenth-Century Culture*. 15 (1986): 279-288.
- Nussbaum, Felicity A. *The Brink of All We Hate: English Satires on Women, 1660-1750*. Lexington, Kentucky: The University Press of Kentucky, 1984.
- Pearson, Jacqueline. *The Prostituted Muse: Images of Women and Women Dramatists, 1642-1737*. New York: St. Martin's Press, 1988.
- Redford, Bruce. *The Converse of the Pen: Acts of Intimacy in the Eighteenth-Century Familiar Letter*. Chicago: The University of Chicago Press, 1986.
- Rogers, Pat. *Literature and Popular Culture in Eighteenth Century England*. Totowa, New Jersey: Barnes and Noble Books, 1985.
- Rogers, Katharine M. *Feminism in Eighteenth Century England*. Urbana: University of Illinois Press, 1982.
- Sandiford, Keith A. *Measuring the Moment: Strategies of Protest in Eighteenth-Century Afro-American Writing*. Cranbury, New Jersey: Susquehanna University Press, 1987.
- Showalter, Elaine, ed. *The New Feminist Criticism: Essays on Women, Literature, and Theory*. New York: Pantheon Books, 1985.
- Sponder, Dale. *Mothers of the Novel: 100 Good Women Writers Before Jane Austen*. London: Pandora Press, 1986.

Primary Readings and Anthologies

- Rogers, Katharine M., ed. *Before Their Time: Six Women Writers of the Eighteenth Century*. New York: Ungar, 1979.
- Rogers, Katharine M. and William McCarthy, eds. *Anthology of Early Women Writers: British Literary Women from Aphra Behn to Maria Edgeworth, 1660-1800*. New York: Meridian, 1987.

YOU CAN'T DROWN THE FIRE

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Revising Spanish 306 (Survey of Latin American Literature): An Interim Report

◆ Shirley Eaton

In its previous (1984-88) incarnation, Spanish 306 used an anthology, *Hispanoamérica en su literatura*, which included only two women writers, Sor Juana and Gabriela Mistral, both in token form. In addition to the anthology, a number of whole works by important contemporary writers were also read; these writers were exclusively male. While participating in a Fulbright seminar in South America in 1986, I "discovered" many good contemporary women writers whose names I had never heard before. It was at this point that I decided to try to change the content and the focus of Spanish 306 to incorporate some women writers, as well as to look for literary voices speaking from the experience of working class people and ethnic minorities. Since my graduate school training had included none of these, I had to read and study what texts I could find before daring to "alter the canon." I joined a QUILL faculty study group in 1988; my project in the QUILL group was the revision of Spanish 306 to incorporate at least a few contemporary Latin American women writers.

What I have done is not finished, nor is it very revolutionary. The Survey is still chronological, still uses an anthology, and still includes long works by major contemporary writers who are mostly male. There have been two major changes, one in content, and the other in focus.

First, I found a new anthology, *Voces de Hispanoamérica*, edited by Raquel Chang-Rodríguez and Malva Filer, and published by Heinle and Heinle, 1988. The following women writers are included in usable selections:

Sor Juana Inés de la Cruz (1651-1695)
Gertrudis Gómez de Avellaneda (1814-1873)

SHIRLEY EATON, Associate Professor of Spanish at Ursinus College, teaches courses in Spanish language and Hispanic literatures and cultures. Her research interests include foreign language pedagogy, second language acquisition, and contemporary Latin American literature.

Delmira Agustini (1886-1914)
Gabriela Mistral (1889-1957)
Alfonsina Storni (1892-1938)
Rosario Castellanos (1925-1974)
Elena Poniatowska (1933-)
Luisa Valenzuela (1938-)
Rosario Ferré (1942-)

Voces de Hispanoamérica is described by the editors as an up-to-date anthology which "incorporates some of the most influential writers in Spanish America today and gives women authors the representation they merit." In addition, *Voces* takes into account the fact that students must be provided with the necessary background information and context in studying, analyzing or evaluating literary works, and presents them with detailed essays for each of the five historical periods included. Finally, the single volume format was conceived as an easily adaptable format in one- or two-semester courses." Another advantage of this anthology is the *Bibliografía mínima* which follows each selection and the excellent biographical and critical introductions to the individual authors.

The change in focus also affected which longer, whole works would be read in the second half of the course. In some cases, e.g., Rosario Castellanos and Elena Poniatowska, whole works were added: *El eterno femenino* and *Querido Diego, te abraza Quiela* respectively. In the case of Vargas Llosa, *Los cachorros* was dropped and *¿Quién mató a Palomino Molero?* substituted. In other cases, like Fuentes' *Aura*, Rulfo's *El llano en llamas* and García Márquez's *Crónica de una muerte anunciada*, what changed was the way the discussion was focused; even though the same texts were used, the way the students read them was different.

Unfortunately, something had to go, and in the case of Spanish 306 it was Ernesto Sabato's *El túnel*, a novel which had always been very successful; this novel's focus on communication between men and women might make it a good one to rein-

state if the Survey of Spanish American Literature should expand from 3 to 4 credits in the future.

Spanish 306 in its new format is being taught for the first time during the spring semester of 1989. Thus far I am *very* pleased with the results. Both men and women have commented on the more complete vision of the Hispanic world they have encountered in this course, because of the inclusion of Afro-Cuban, female, and Indian points of view

in the new anthology. In addition, for the first time, a number of students are doing their final projects on contemporary women writers. (The final project involves reading an additional work, giving an oral report, and writing a 6-10 page paper on the contemporary author chosen.)

The syllabus from the revised course follows, as well as the course description handed out on the first day of class.

E

Español 306 Panorama de la Literatura Hispanoamericana 1989

enero

- 16 Introducción — literatura colonial 2-10
- 18 Sor Juana 72-79 Búsqueda de la emancipación cultural 116-24
- 20 * Sarmiento 158-171 *Quiz 1* (Sor Juana y la época colonial)
- 23 Hernández *Martín Fierro* 196-206
- 25 * Martí 217-234 *Quiz 2* (el gaucho; civilización vs. barbarie)
- 27 El modernismo (Gutiérrez Nájera, Asunción Silva) 235-255
- 30 ** Rubén Darío 256-263 ENTREGA DE COMENTARIO I (poesía)

febrero

- 1 Rubén Darío 263-273
- 3 *** EXAMEN I (De la colonia al modernismo: Sor Juana, el gaucho, el modernismo)
- 6 Montalvo 180-184, Rodó 282-292
- 8 "Continuidad y ruptura" 294-306; Henríquez Ureña 321-329
- 10 * Reyes 335-340, Mariátegui 370-376 *Quiz 3* (el ensayo: la identidad americana)
- 13 D. Agustini 330-334, A. Storni 350-354, Huidobro 362-369
- 15 Mistral 341-349; Vallejo 355-361; N. Guillén 394-402
- 17 * Pablo Neruda 415-25 *Quiz 4* (poesía)
- 20 ** Lillo 274-281; Azuela 307-313; ENTREGA DE COMENTARIO II (prosa)
- 22 * Quiroga 314-320; Borges 377-386 *Quiz 5* (el cuento)
- 24 Borges *Ficciones* (1944)

27 EXAMEN II (hasta 1950)

marzo

- 1 Rulfo 426-431, *El llano en llamas* (1953)
- 3 * Rulfo *El llano en llamas Quiz 6* (Rulfo)
- 6-10 VACACIONES DE PRIMAVERA
- 13 * "Consolidación y expansión" 434-440; Cortázar 441-449 mas hojas sueltas *Quiz 7* (Cortázar)
- 15 Paz 450-460 (y el problema de la identidad mexicana); Fuentes 489-499
- 17 Fuentes *Aura* (1962)
- 20 * Fuentes *Aura Quiz 8* (Fuentes, Paz)
- 22 Carballido 469-479; R. Castellanos 480-488
- 24-27 VACACIONES DE PASCUA
- 29 R. Castellanos *El eterno femenino* (1975)
- 31 * Castellanos *El eterno...*; Poniatowska 508-513, 5 capítulos de *Hasta no verte, Jesús mío* (1969) *Quiz 9* (Carballido, Castellanos)

abril

- 3 Poniatowska *Hasta no verte..., Querido Diego, te abraza Quiela* (1978)
- 5 *** EXAMEN III (mexicanos actuales)
- 7 Preparación de informes (SE at MACLAS annual meeting)
- 10 García Márquez 500-507, *Crónica de una muerte anunciada* (1981)
- 12 * García Márquez *Crónica de una muerte anunciada Quiz 10* (García Márquez)
- 14 Luisa Valenzuela 514-518, *Cambio de armas* (1982)

- 17 Vargas Llosa *¿Quién mató a Palomino Molero?* (1986)
- 19 Vargas Llosa *¿Quién mató a Palomino Molero?*
- 21 Informes orales (grupos: Borges, Cortázar, Valenzuela)
- 24 Informes orales (grupos: Fuentes, Rulfo, Carballido)
- 26 Informes orales (grupos: Castellanos, Poniatowska, otras escritoras)

- 28 Informes orales (grupos: García Márquez, Vargas Llosa)

mayo

- 1 ** Evaluación del curso, repaso, entrega del informe escrito
- *** EXAMEN FINAL (literatura hispanoamericana desde 1950)

Español 306 Panorama de la Literatura Hispanoamericana 1989

TEXTOS:

- Chang-Rodriguez, R., Filer, M. *Voces de Hispanoamérica*, 1988
- Rulfo, J. *El llano en llamas*, 1953
- Fuentes, C. *Aura*, 1962
- Borges, J.L. *Ficciones*, 1944
- Márquez, G. *Crónica de una muerte anunciada*, 1982*
- Vargas Llosa, M. *¿Quién mató a Palomino Molero?*, 1986
- Cortázar, J. *Cuentos* (hojas sueltas)
- Valenzuela, L. *Cambio de armas*, 1982
- Castellanos, R. *El eterno femenino*, 1975
- Poniatowska, E. *Hasta no verte, Jesús mío*, 1969;
- Querido Diego, te abraza Quiela*, 1978

NOTA:

- 5% comentario de texto I (2-4 paginas, a máquina)
- 5% comentario de texto II (2-4 paginas, a máquina)
- 10% trabajo de investigación (6-10 paginas, a máquina)
- 10% proyecto final oral (8-10 minutos por persona, más o menos)
- 10% promedio de pruebas
- 10% Examen I
- 10% Examen II
- 10% Examen III
- 10% Examen Final
- 20% Nota de clase (incluye breves presentaciones individuales)

NO SE ACEPTARA NINGUN TRABAJO ESCRITO NI UN DIA TARDE. QUEDAN UDS. AVISADOS.

1. Los comentarios de texto se prepararán siguiendo rígidamente el esquema de *Cómo se com-*

enta un texto literario por F. Lázaro Carreter. Este libro se encuentra en la biblioteca, en reserva, para nuestro curso. Consúltenlo. Si no lo leen, por lo menos sigan el "Resumen del método" de dos páginas, pp. 106-108.

2. El trabajo de investigación será más amplio que el comentario. En el trabajo de investigación, Uds. analizarán una parte de la obra de uno de estos autores: Borges, Cortázar, Fuentes, Rulfo, Vargas Llosa, García Márquez, Valenzuela, Castellanos, Poniatowska, Carballido. Para preparar el trabajo, cada uno leerá la obra escogida (una novela, un drama, una serie de cuentos), enfocará su estudio, y leerá algo de crítica. Cada uno de ustedes tratará de resolver un problema literario planteado por la obra, e.g., la ambigüedad, el espejismo (planos múltiples, niveles múltiples, puntos de vista múltiples), los conflictos, la temática, los recursos estilísticos, etc. **NO DEBE HABER ERRORES DE GRAMÁTICA SERIOS** en estos trabajos de investigación. Uds. deben hacer varios borradores, corrigiéndolos y mejorándolos, antes de escribir la versión en limpio, en *word processor*. Las letras deben ser muy negras y claras, como éstas o más negras aun, en todo trabajo escrito.
3. Repartiremos a los autores entre todos. Cada grupo de tres o cuatro estudiantes escogerá uno de los autores. El proyecto oral final será una discusión entre los de cada grupo sobre la obra de su autor. Cada miembro del grupo presentará lo que ha leído, y su(s) compañero(s) le harán preguntas sobre los temas, los personajes, la voz narrativa, etc., para concretar la obra de este autor, su relación con los otros escritores de su época, y su lugar dentro del conjunto de la literatura hispanoamericana actual. Cada uno tendrá 10 minutos—8 para la presentación (y el diálogo con su(s) compañero(s)) y 1-2 minutos

para preguntas del "público." (Deben Uds. repartir unas preguntas entre el "público," por si acaso a nadie se le ocurra decir nada.)

DEBEN DIVIDIRSE EN GRUPOS DE 3 o 4, Y ESCOGER SUS AUTORES TAN PRONTO COMO SEA POSIBLE. El primer grupo en pedir un autor lo tendrá. No deben repetir algo leído anteriormente. Vale la pena leer cosas nuevas, como hay tantas, y tan buenas.

4. Habrá breves presentaciones orales individuales casi cada día. Estas presentaciones estudiantiles serán informes muy breves dados en clase para presentar, ampliar, concretar o profundizar nuestros conocimientos de los textos (o de los autores) de la antología. Por lo general serán contestaciones a las preguntas de la misma antología, o a otras hechas por la profesora; a veces exigirán lecturas extras e investigación en la biblioteca.
5. Los exámenes tendrán dos partes. Formará la primera parte unas identificaciones (datos específicos) porque hay que saber datos para formar una visión general a la que podrá agregar lo que se saca de la lectura, y para poder relacionar a unos autores con los otros. La segunda parte del examen consistirá en breves ensayos, de 2 a 4 según el examen y la clase de pregunta. Los ensayos siempre valdrán de 60% a 80% del examen. En el examen final habrá además un ensayo largo sobre uno de los temas importantes de la narrativa hispanoamericana actual. Deben tratar de escribir sin faltas de gramática—hasta 20% del examen y hasta 40% de los trabajos escritos fuera de clase puede perderse a causa de graves errores de gramática. Como serán parecidos los exámenes de 305 y los de 306, los estudiantes nuevos deben mirar los exámenes de los que siguieron 305 para ver el formato.
6. La nota de clase se hará así: (se darán notas diarias, si hay discusión)
Si el estudiante está, pero no dice nada (se exige como mínimo un comentario por persona):
- = C
Si el estudiante está, y pregunta o comenta una vez: + = B
Si está, y comenta varias veces, o pregunta, o discute con observaciones inteligentes que indican una lectura profunda: ++ = A

Si duerme o molesta de otra manera: -- = D

Si no está: 0 = F

7. Sugerencias de la profesora, para tener éxito y sacar la nota que uno desea:

- A. Lea usted con cuidado los ensayos de introducción, tanto de las épocas como de los autores. Lea cada ensayo, cuento o poema varias veces. Prepare la lectura de la selección del día antes de venir a clase, y relea la misma selección después de la clase. No escriba en inglés en el libro.
- B. Al leer, tome Ud. apuntes, y después haga resúmenes de la lectura en su cuaderno. Para enfocarse en lo importante, las preguntas de la antología pueden ayudar. Luego, trate usted de pensar en algo que podrá Ud. contribuir a la discusión cuando contestamos estas preguntas. Si ha habido preguntas extras repartidas, piense Ud. bien en una contestación inteligente, basada en la lectura, para cada una de las preguntas de la hoja. Siempre es posible inventar un par de preguntas para hacer en clase si no puede pensar en un comentario original. Es realmente importante traer preguntas y contribuir a la discusión.
- C. Si necesita Ud. repasar algo de gramática, debe hacerlo. *Spanish 2400* está en la biblioteca (en reserva, para Spanish 204). Si el problema es el subjuntivo, pídale a la profesora unos ejercicios sobre el uso del subjuntivo, durante su hora de despacho.
- D. Todos deben tener a mano un diccionario grande, o español/inglés o español/español. Por grande quiero decir que tenga por lo menos 100,000 palabras. Si no tienen tal diccionario, deben comprarlo. Hay Collins (inglés/español) en la librería de U.C., y también me quedan unos pocos ejemplares del Pequeño Larousse (español/español). (Precio: \$23.00)
- E. También necesitan una gramática de referencia. Puede ser útil también un diccionario de sinónimos. Si no los tienen, **VENGAN UDS. A VERME ANTES DEL 1 DE FEBRERO** para que podamos pedirselos a España o a Nueva York.

Western Civilization, Gender, and World Perspective

◆ Kenneth L. Campbell

Recently Monmouth College, in the process of enacting general education reform, decided to broaden its required history course in Western Civilization to include at least some material of a non-western nature. In doing so, we decided to steer a middle road between a course that tried to incorporate all of world history and a course that excluded every region outside of Europe. We expect students to obtain a global perspective at Monmouth. This course aims at helping students to understand at least one major non-western culture which also helps to provide a basis for comparison and contrast and a better understanding of western culture.

In 1987-88 Monmouth College received a grant from the New Jersey Department of Humanities Education to begin a gender integration project. In the second year of the project, focusing on curriculum revision and development, Western Civilization in World Perspective was targeted as a required course affecting all students to be a part of our gender integration efforts. The enclosed syllabi for both halves of the course represent my attempt to combine a thorough, comprehensive look at western civilization, a global perspective (focusing on China), and gender integration.

What I have tried to do is to reconceptualize the course so that gender integration would not be a matter of trying to squeeze topics related to women within a framework of standard topics which are difficult enough to cover in a semester. I tried to think of the course as one in which social history,

for instance, is an integral part. I have selected topics and readings that not only make it possible to include women, but that make it necessary to do so. I do not believe that this has been at the expense of essential topics such as the Renaissance, Reformation, Scientific Revolution, or French Revolution.

The biggest problem with selecting texts and readings that incorporate women is choosing from among so many good ones. While I do not regard my selection as arbitrary, I recognize that it is highly personal. *A History of World Societies* allows the instructor to select from chapters on non-western societies while retaining a focus on western culture. It also incorporates more than some texts on social history and women's history. As readers, *The Other Side of Western Civilization* series makes these subjects the main focus and provides a nice supplement to any text. In Western Civilization I, the students will get a good look at social history and the roles of women in the works by Natalie Zemon Davis and Phillipe Aries. Jonathan Spence superbly intertwines political, religious, cultural, and social history in China and the West in *The Memory Palace of Matteo Ricci*. In the second half of the course, Elizabeth Gaskell's *Mary Barton* provides a woman's portrayal of English society in industrial times. Theodore Zeldin looks at social and romantic patterns in modern French history up to the second world war. And Jonathan Spence gives an in-depth view of one of the most important countries and one of the extremely significant political and social movements of the twentieth century in his account of the Chinese revolution.

Writing assignments can be tailored to the books, as I have done in these syllabi, but another option is to provide documents on controversial issues such as women's suffrage from the nineteenth or early twentieth centuries or education of women in the Renaissance (the letter by Sir Thomas More on this subject, for example). These kinds of assignments often stimulate the students' interest and one finds

KENNETH L. CAMPBELL is an assistant professor of History and Director of the Gender Integration Project at Monmouth College in West Long Branch, New Jersey. He teaches a variety of courses on European history, including *Modern European Women's History*. He has published a book on seventeenth-century English Catholicism and several articles and reviews, including a recent article co-authored with Linda R. Jeffrey titled "Opportunities for Women in the Early Years of Experimental Psychology."

that they really can get quite involved with these kinds of issues. Films, like "The Return of Martin Guerre," also raise gender-related issues and can help students to see the importance of gender as a category of historical analysis while learning substantive lessons about the past.

I have selected topics and readings that not only make it possible to include women but that make it necessary to do so.

By talking about gender roles in history, we can also teach many valuable lessons about history. Students can learn about the accomplishments and achievements of people they have not encountered before, about the different roles of men and women at different levels of society, and about how attitudes towards and expectations of men and women have affected those roles. They can also learn that history is not a continual story of progress but a story of flux and change that defies simplistic analysis. It also encourages students to look at the whole of society and thus take a total view of history and the cultural complex which not only influences but really defines history.

Finally it is important to consider women at times other than when dealing with family or social history, although I believe these subjects have a role in a survey course. It may be more difficult to reflect the total extent of gender integration in a syllabus, but it can be done. In the history of the medieval

economy or of early modern capitalism, it is hard to ignore the roles of women in their husbands' trades, in trades of their own, and as influential widows. The witch-craze in the early modern period suggests the questions of how and why attitudes towards women change and how they are related to other fundamental changes in the early modern period. In the history of nineteenth and twentieth-century revolutions, the role of women, their interests and ideas, provide valuable insights into just what transpired in the Decembrist Revolt, the 1848 revolutions, the Russian and Chinese revolutions. In the Soviet Union and the People's Republic we can look at changes in women's lives and their position in society as a way of examining the extent to which revolutions live up to their ideals. In studying these women, students will not just learn about women, but about revolutions and societies that proceed from them. Thus even when topics on the syllabus do not seem to deal with women, gender can still be integrated into our courses in a meaningful way that is not obtrusive, but rather a natural and necessary part of the course. Women should not be isolated within our courses any more than they should be isolated from our courses.

World perspective, on the other hand, demonstrates that other cultures are worthy of study on their own as well as helping us to understand our own society and history better. We owe it to our students to help them to appreciate other cultures in a world that is more and more interrelated and interdependent. In short, by incorporating gender and world perspective into western civilization we can transform the way that we and our students think about history, the world, and ourselves.

E

History 101: Western Civilization in World Perspective

I. Books to Purchase, available at the Monmouth College Bookstore:

McKay, Hill, and Buckler, *A History of World Societies*

Chodorow, Stanley, ed., *The Other Side of Western Civilization*

Davis, Natalie Zemon, *The Return of Martin Guerre*

Spence, Jonathan, *The Memory Palace of Matteo Ricci*

Aries, Phillipe, *Centuries of Childhood: A Social History of Family Life*

II. Basic Requirements for the Course:

- 1) Two historical essays of approximately 4-5 pages in length (typed, double-spaced) on a choice of questions related to Davis, Spence, or

Aries. You will choose the two books and the questions you will write on. More information on these essays will be provided in class.

- 2) Two mid-term essay exams of approximately one hour
- 3) Final essay exam of approximately two hours
- 4) Completion of required readings, regular attendance, and class participation
- 5) Attendance of at least one Western Civilization lecture and one Western Civilization film (to be announced) outside of class

III. Grading:

- Two essays — 30%
- Two hour exams — 30%
- Attendance and participation — 15%
- Final exam — 25%

IV. Course Description and Explanation:

This course is designed to provide the student with a sense of the main lines of historical development from the ancient period to the eighteenth century. We will study the values, institutions, processes of change, social characteristics, and major accomplishments of Western Civilization. We will consider the interactions of people at different levels of society; the accomplishments, achievements, roles, and attitudes of women and men; and we will contrast Western Civilization with Chinese culture and civilization. This will allow us to get a special perspective on past societies, historical development, and the present. Students in this course will find that history is not just a dry recitation of names and dates, but a living study of the past which affects our thoughts and lives every day.

The classes will be a combination of informal lectures and discussion, with every third class set aside for discussion of assigned readings. Thus students will be required to keep up with the assigned reading and should always come to class prepared. The course will deal with questions and problems of interpretation and not simply present a chronological narrative of historical events. Students are invited to raise questions and discuss issues through the course and encouraged to use the course to help them develop their *own* interpretation of the past, based, of course, on reading, reason, and reflection.

V. Schedule of Classes and Reading

Assignments:

- 1) Introduction and Logistics: Why Western Civilization in World Perspective?
- 2) The legacy of Greece: The evolution of Greek civilization
- 3) The legacy of Greece: The Greek Intellectual Tradition
- 4) Discussion: The Athens of Pericles. McKay, Ch. 5; in Chodorow, "Ancient Ships and Shipping"
- 5) The Roman Empire: Institutions and Achievements. In Chodorow: "Cities of the Roman Empire"
- 6) The Roman Empire: Society, Values, and Intellectual Traditions. In Chodorow: "Women in Roman Society"
- 7) Discussion: The Decline of Rome. McKay, Ch. 8; in Chodorow, "The Appeal and Practice of Mystery Religions"
- 8) Europe in the Middle Ages: The Dark Ages? In Chodorow: "The Conversion of the Germans" and "German Tribal Society"
- 9) Europe in the Middle Ages: Religion and Civilization. In Chodorow: "The World of the Crusaders," "The Workday of a Bishop," and "The Operations of a Monastery"
- 10) Discussion: Life in the High Middle Ages. McKay, Ch. 13; in Chodorow, "Jews in Christian Society" and "Peasants and the Agricultural Revolution"
- 11) The Crisis of the Late Middle Ages: The Decline of Medieval Civilization
- 12) The Crisis of the Late Middle Ages: Social Transformation. In Chodorow: "The Organization of a Late Medieval City," "The Relevance of a University Education in Fourteenth-Century England," and "Feudal War in Practice"
- 13) Discussion: The Causes of Popular Unrest. McKay, Ch. 15; in Chodorow, "Peasants in Revolt"
- 14) First Exam
- 15) The Age of the Renaissance: Astronomy and the Changing World View
- 16) The Age of the Renaissance: Renaissance Humanism. In Chodorow: "Cultural Patronage in Renaissance Florence"
- 17) Discussion: The Renaissance: Causes of Social Change. McKay, pp. 492-517; in Chodorow, "Parent and Child in Renaissance Italy"
- 18) Martin Luther and the Birth of Protestantism. McKay, pp. 520-528

- 19) The Growth of the Protestant Reformation. McKay, pp. 528-536
- 20) Discussion: French Society and the Reformation. Davis, "The Return of Martin Guerre" and in Chodorow, "City Women and the French Revolution"
- 21) The Catholic-Counter Reformation. McKay, pp. 536-542.
- 22) "The Heart of the Dragon." McKay, pp. 774-759
- 23) The Age of Exploration: Christopher Columbus and China. McKay, pp. 548-563
- 24) Discussion: The Memory Palace of Matteo Ricci. Spence, Chs. 1-4
- 25) Discussion: The Memory Palace of Matteo Ricci. Spence, Chs. 5-9
- 26) Politics, Religion, and War. McKay, pp. 563-576
- 27) Politics, Religion, and War
- 28) Discussion: Changing Attitudes: The Status of Women, The European Witch Craze, and the Origins of Racism. McKay, pp. 576-585.
- 29) Absolutism in Western Europe
- 30) The Failure of Absolutism in England and Holland
- 31) Discussion: The Divergent Paths of Western European Politics. McKay, Ch. 19
- 32) Second Exam
- 33) The Scientific Revolution: The Construction of Modern Science
- 34) The Scientific Revolution: Science, Medicine, and Reform
- 35) Discussion: Causes and Consequences of the Scientific Revolution. McKay, pp. 644-653.
- 36) Newton and the Beginnings of the Enlightenment
- 37) The Philosophers and Their Ideas
- 38) Discussion: The Social Setting of the Enlightenment. McKay, pp. 657-663; Aries
- 39) European Society on the Eve of the French Revolution. McKay, Ch. 22; Aries
- 40) Discussion: Social Causes of the French Revolution. McKay, Ch. 22; Aries
- 41) The French Revolution. McKay, pp. 779-793

History 102: Western Civilization in World Perspective II

I. Books to Purchase, available at Monmouth College Bookstore

McKay, Hill, and Buckler, *A History of World Societies*

Stearns, Peter N., ed., *The Other Side of Western Civilization: Readings in Everyday Life*

Gaskell, Elizabeth, *Mary Barton*

Zeldin, Theodore, *France 1848-1945: Ambition and Love*

Spence, Jonathan, *The Gate of Heavenly Peace: The Chinese and Their Revolution, 1895-1980*

II. Basic Requirements for the Course:

- 1) Two book reviews written outside of class of approximately 4 pages (typed, double-spaced), one of Gaskell and the other on Spence. See handout for more specific instructions.
- 2) Two mid-term essay exams of approximately 1 hour
- 3) Final essay exam of approximately 2 hours
- 4) Completion of required readings, regular attendance, and class participation

- 5) Attendance of at least one outside lecture and one film shown outside of class.

III. Grading:

- 2 Book Reviews — 30%
- 2 Hour Exams — 30%
- Attendance and Participation — 15%
- Final Exam — 25%

IV. Course Description and Explanation:

This course will attempt to present a view of Western Civilization and World History through a treatment of the major historical trends and developments from about 1799 to the contemporary period. It takes us from the rise to power of Napoleon Bonaparte through the transmutation of the French Revolution into a world-wide struggle for national identity, national liberation, and sometimes individual liberty. It includes transformations on all levels of life, and such major historical developments as the Industrial Revolution, World War I, the Russian Revolution, the rise and fall of Nazism in Germany, and the communist revolution in China. A bare century and a half after the French

Revolution the dynamic impulse of 1789 was spent in the holocaust of the Second World War and smothered by the outside intervention of the USA and USSR. We now live in an age in which China and Japan are threatening to supplant the USA and USSR as the new economic superpowers and in which the Europeans are combining in new ways which may make Europe more important as an international power.

We will thus try to understand the period from 1799 to the present as well as possible as an aid in our understanding of what has happened in the world to make it what it is today. We will consider the transformations that have occurred in society at all levels, and the changes in the lives and roles of women, men, and children. In talking and reading about China, we will gain an additional perspective on Europe's influence on other areas and further insight on historical development in our period and on the nature of modern history.

This course will prepare, and, we hope, motivate, students to take upper-level history courses, and will also provide an essential background to other disciplines since history involves all aspects of life. It aims at orienting the student in the study of history and helping her or him to better understand the world in which we live.

V. Schedule of Classes and Reading Assignments:

Part I: European Society and History to 1848

- 1) Introduction, the Dual Revolution — French and Industrial
- 2) Reflections on the Napoleonic Interlude and Congress of Vienna. McKay, pp. 793-800, 836-841
- 3) Discussion: Population and Industrialization. McKay, pp. 829-832; in Stearns, "A Population Revolution" and "A Sexual Revolution?"
- 4) Reform vs. Revolution in the Age of Metternich. McKay, pp. 853-857
- 5) Nationalism, Socialism, Romanticism. McKay, pp. 841-853
- 6) Discussion: New Historical Approaches. In Stearns: "The New World of Children," "Medical Power and Popular Medicine," and "Crime and Industrialization in Britain"
- 7) Understanding the Age of the Machine: The Growth of the Industrial Working Class. McKay, pp. 822-829
- 8) The Other Rising Class and Its Ideology. McKay, pp. 876-884
- 9) Life in Industrial Society. Gaskell, *Mary Barton*
- 10) The Revolutions of 1848. McKay, 857-864
- 11) The Revolutions of 1848
- 12) Discussion: Conclusions on Early Industrial Society. In Stearns: "The Foundations of Middle Class Life," "The Changing Nature of Social Protest," and "Crime and the Development of Modern Society"
- 13) First Exam

Part II: Mature Industrial Society and the Coming of World War I

- 14) The Hero in History: Louis Napoleon. McKay, pp. 900-903
- 15) The Hero in History: Bismarck. McKay, pp. 903-912
- 16) Discussion: The Age of the Middle Class? Zeldin, Chs. 1-3; in Stearns, "Middle-Class Women"
- 17) The Franco-Prussian War and Its Aftermath; The Paris Commune of 1871
- 18) Symptoms of the Decline of the Bourgeois Age. McKay, pp. 916-926
- 19) Discussion: The Transformation of the Lower Classes. Zeldin, Chs. 9-10; in Stearns, "The Adaptation of Workers" and "Popular Education: Peasants into Frenchmen"
- 20) Militarism: Franco-German rivalry and the Dreyfus Affair, Anglo-Russian rivalry, and Anglo-German naval rivalry
- 21) The Immediate Background to World War I
- 22) Discussion: The Age of the Masses. Zeldin, Chs. 7-8; in Stearns, "New Leisure: Social Drinking"
- 23) Imperialism: Europe and the World
- 24) Imperialism: Europe and the World
- 25) Discussion: China and the West prior to World War I. McKay, Ch. 30; Spence Chs.
- 26) Second Exam

Part III: The Twentieth Century and the Creation of Modern Society: 1914-

- 27) World War I. McKay, pp. 1001-1018
- 28) The Background to the Russian Revolution. McKay, pp. 912-916
- 29) Discussion: War and Revolution. McKay, pp. 1018-1026

- 30) Introduction to Totalitarianism: Stalin's Rise to Power. McKay, pp. 1099-1106
- 31) The Crisis in Post-War Thought and Politics. McKay, pp. 1070-1086
- 32) Discussion: Women and Children in History prior to World War II. Zeldin, Chs. 11-13; in Stearns, "Youth and History"
- 33) Mussolini's Italy. McKay, pp. 1106-1109
- 34) Hitler's Germany. McKay, 1109-1116; in Stearns, "The Social Bases of Nazism"
- 35) Discussion: Nationalism vs. Communism in China. McKay, 1055-1066; Spence, Chs.
- 36) Economics and Politics in the West before World War II. McKay, 1086-1092; Zeldin, Chs. 4-6
- 37) The Chinese Revolution. Spence, Chs.
- 38) Discussion: China Under Mao: The People's Republic of China. McKay, pp. 1164-1171; Spence, Chs.
- 39) China After Mao and the USSR after Stalin. McKay, pp. 1144-1151
- 40) The Western European Renaissance. McKay, 1134-1144
- 41) Discussion: Women and the Family in Modern Society. McKay, pp. 1213-1217; in Stearns, "Modern Women," "Modern Families," and "The Family Besieged"
- 42) Discussion: The Nature of Modern People. In Stearns: "Modern Man at Play," "Modern Man," and "The Horror of Modernization"



BOOKS BY WOMEN



THE FORBIDDEN STITCH

AN ASIAN-AMERICAN WOMEN'S
ANTHOLOGY

edited by Shirley Geok-lin Lim &
Mayumi Tsukakawa

Anthology, 252 pages, \$12 sc, \$24.95 hc.

FLORILEGIA

A RETROSPECTIVE OF CALYX,
1976-1986

edited by the Calyx Editorial Collective
Anthology, 256 pages, \$12 sc, \$24.95 hc.
"...dense, intense, rich." Tee Corinne,
Lambda Rising Book Report

THE RIVERHOUSE STORIES

by Andrea Carlisle
144 pages, \$7.95 sc, \$15.95 hc.
"A book of the heart." Lee Lynch, San
Francisco Chronicle

THE WHITE JUNK OF LOVE, AGAIN

by Sibyl James
75 pages, \$6.95 sc, \$13.95 hc.
"...richness, jive and rhythms of the
Blues." What's Happening

PO BOX B CORVALLIS, OREGON 97339



Spanish Culture and Civilization: Beyond the "Big C"

◆ Juan Espadas

The syllabus accompanying this brief presentation represents the first systematic incorporation of women/gender issues in my Spanish Culture and Civilization course. In previous years I had incorporated, in my lectures, issues of class, and had dealt with social history, based principally on Jaime Vicens Vives *Historia Social y Económica de España y América*. The revised syllabus introduces gender, and by extension the "small c" in Culture and Civilization, the *intrahistoria* in Unamunian terms.

The readings assigned for the course, 1) deal with each of the major historical periods and 2) go beyond the mere "role of women" approach. Dillard's article (Gies & Gies follow along the same line) is a good summary of the legal rights of women from the 12th to the 14th centuries, as well as of their duties to society. McKendrick's study of the *mujer varonil* (masculine woman) in its different manifestations in Spanish Golden Age Drama is an excellent example of how the Spanish *comedia* exploited

for dramatic purposes certain relatively rare types of female behavior.

Martín Gaité's book is without a doubt the most authoritative source on social mores in 18th century Spain. The author sees in the customs of the century, and especially in the *cortejo*, the first palpable proof of the fact that old style marriages were not satisfactory to women, as well as the roots of the crisis of the institution of marriage in Spain.

The subjects of the two chapters from Fredrick's book, Margarita Nelken and Federica Montseny, are two of the most influential and prominent women in Spain before the end of the Civil War of 1936-1939. Deeply involved in the agitated politics of their time, Montseny became the first woman to attain the rank of minister in a Spanish government.

For the final class report, students will read parts of Scanlon's excellent historical study, some of de Miguel's radio talks given in conjunction with the International Women's Year, parts of the *Guía de los derechos de la mujer* (a practical guide in the form of questions and answers to women's rights published by the government's Institute for Women), and the article from the Spanish magazine *Cambio 16*, which contains statistics, short pieces by sociologists and other specialists, and the opinions of three women politicians from the left to the right.

E

JUAN ESPADAS is Associate Professor of Romance Languages and Chairperson of the Department of Modern Languages at Ursinus College. He has published articles in *La Corónica*, the *Boletín de la Institución Fernán González* and *Cuadernos de ALDEEU*, as well as in the *Proceedings of different academic conferences*. He is also co-editor of *MACLAS Latin American Essays* (Vol. I).

Español 313 — Otoño 1988

Texto básico: Cirre y Cirre. *España y los españoles* 2a. edición. (EE)

Agosto 29 - Sept. 5 — Geografía de España: física, política y económica (EE, ch. 25-30)

Sept. 7-9 — España antes de los árabes (EE, ch. 1-2)

Sept. 2 — España árabe (EE, ch. 3)

Sept. 14-16 — España medieval (EE, ch. 4-6)

Sept. 19 — El Camino de Santiago (Diapositivas)

Sept. 21-23 —Discusión de: Dillard, Heath.
 "Women in Reconquest Castile:
 The Fueros of Sepulveda and
 Cuenca" y Gies, Frances and
 Joseph. *Marriage and the Family in
 the Middle Ages* (pp. 152-156)

Sept. 26-30 —Renacimiento (EE, ch. 7-9)

Oct. 3 —EXAMEN I

Oct. 5-10 —Reforma, Contrarreforma, Siglo de
 Oro (EE, ch. 10-12)

Oct. 12-14 —Discusión de McKendrick,
 Melveena. *Women and Society in the
 Spanish Drama of the Golden Age*
 (Introduction y ch. 10)

Oct. 19-21 —El Siglo XVIII (EE, ch. 13-14)

Oct. 24-26 —Resúmenes individuales de capítulos
 de *Usos amorosos del dieciocho en
 España*

Oct. 28-31 —Siglo XIX: La política (EE, ch. 15,
 16, 18)

Nov. 7 —EXAMEN II

Nov. 9-11 —Siglo XX: Del 98 a la Dictadura (EE,
 ch. 20-21)

Nov. 14-18 —Siglo XX: 2a República, Guerra
 Civil, Posguerra (EE, ch. 22-24)

Nov. 21-23 —Discusión de: Fredricks, Shirley.
 "Feminism: The Essential
 Ingredient in Federica Montseny's
 Anarchist Theory" y Kern, Robert.
 "Margarita Nelken: Women and the
 Crisis of Spanish Politics"

Nov. 28-30 —España hoy (EE, ch. 31-36)

Dec. 2-7 —Resúmenes orales de partes de los
 libros de Geraldine M. Scanlon,
 Amando de Miguel, Lúcia Ruano
 Rodríguez y artículo de *Cambio 16*

Nota final:

Exámenes, incluido el final — 60%

Discusiones en clase — 20%

Presentaciones orales — 20%

Spanish 313 - Fall 1988 Spanish Culture and Civilization

Textbook — Cirre and Cirre *España y los españoles*
 2nd ed. (EE). EE will be used as the basic, fac-
 tual, information and periodization source. In
 keeping with the new orientation of the course,
 which is a result of the Quill Grant, parts of the
 following books will be used as the basis for lec-
 tures and for supplemental readings and reports.

General

Oñate, Ma. del Pilar. *El feminismo en la literatura
 española*. Madrid, 1938.

Vicens Vives, Jaime. *Historia social y económica de
 España y América*. 2nd ed. 5 vols. Barcelona,
 1974.

Middle Ages

Dillard, Heath. "Women in Reconquest Castile:
 The Fueros of Sepulveda and Cuenca," in
Women in Medieval Society, ed. by Susan
 Mosher Stuard. Philadelphia, 1976.

Gies, Frances & Joseph. *Marriage and the Family in
 the Middle Ages*. New York, 1987 (esp. ch. 7).

Golden Age

Bomli, P.W. *La femme dans L'Espagne du Siècle
 d'Or*. LaHaye, 1950.

McKendrick, Melveena. *Women and Society in the
 Spanish Drama of the Golden Age*. Cambridge,
 1974 (esp. Introduction and ch. 10).

18th Century

Martín Gaité, Carmen. *Usos amorosos del dieciocho en
 España*. Barcelona, 1981.

19th and 20th Centuries

Alcalde, Carmen. *La mujer en la guerra civil es-
 pañola*. Madrid, 1976 (esp. chs. VI, VII, and
 VIII, which contain short biographies of promi-
 nent women leaders).

DeMiguel, Amando. *El miedo a la igualdad.
 Varones y mujeres en una sociedad machista*. Bar-
 celona, 1975 (contemporary issues).

Ruano Rodríguez, Lucía. *Guía de los derechos de la
 mujer*. Madrid, 1984 (women's rights under the
 new laws of democratic Spain).

Scanlon, Geraldine. *La polémica feminista en la Es-
 paña contemporánea (1868-1974)*. Madrid,
 1976.

Slaughter, Jane and Robert Kern. *European Women
 on the Left*. Westport, CT, 1981. (ch. 6 on
 Federica Montseny and ch. 7 on Margarita Nek-
 len).

Two and a Half Steps Toward a Reinterpretation of Art History

◆ *Amelia M. Trevelyan*

For me, a "more inclusive" version of art history was long delayed (and I still have a long way to go). It took me years to take even the first tentative steps. The primary stumbling block was an overwhelming sense of the magnitude of the task. I didn't know where to start. Who was I to undertake the rerouting of art history? More specifically, where would I get the data, textbooks, visual resources? And even if I had the time, energy and good fortune to find those, how much of the traditional stuff could I leave out and still call a course "Italian Renaissance Art"? This presentation is addressed primarily to those of you who may be facing similar questions. I would like to share the first two and a half steps I have taken on what will undoubtedly be a very long road.

The process began almost unconsciously. I was teaching art history at Rhode Island College just after I finished my Masters degree. To keep my job, I had to begin a Ph.D. program. I loved teaching but, quite frankly, the prospect of specialized study in traditional art history struck me as hardly worth my life's work. It never occurred to me that the reason for my disenchantment with the field grew out of the fact that traditional content in Art History had relatively little to do with me. An absurdly inept chapter on American Indian art in a survey text and a conversation with Arnold Rubin, Africanist Art Historian at UCLA, offered exciting new directions. There really was work to be done in American Indian Art—work that went beyond the increasingly rarified discussions of traditional art history. There is much about so-called primitive art that is alive and interesting, not the least of which is the fact that women are often as active in its creation as men are and the contributions of both sexes

seem to be equally valued within the communities producing the artworks.

So, I completed the Ph.D. at UCLA and began teaching again. Fine. As long as I stayed within my field it was exciting and interesting and seemed worthwhile. However, the realities of life in a small liberal arts college precluded the possibility of remaining only within my field. I also teach ancient Greek and Roman art, the Renaissance, Baroque and Mannerist periods in Europe and the first half of the survey. I became increasingly uncomfortable with the absence of women in my traditional courses, as well as blatantly sexist attitudes and interpretation of content. Worse, I had no clear idea how to rectify the situation. The simplest solution: to include a few women artists didn't seem to me to be a viable option. In the first place, as far as I know, no female artists have ever been identified in the ancient corpus. Of the few women artists working in Europe prior to A.D. 1700, few are comparable in quality to even the lesser artists found in most survey texts. (Needless to say, the subordinate position of those women artists is assured in a discipline whose standards of quality and very nature have been defined by male art historians and critics.) Anyway, I couldn't bring myself to show their work next to clearly superior male artists and then make excuses for their lack of artistic strength. That is not to say that there aren't plenty of valid reasons. It just seemed to me that such an approach would only reinforce the preconceived notions and assumptions of the students about the general position of women in history and society.

What I needed was a whole new approach, some vehicle for transformation of the discipline as a whole, at least as I teach it. Just thinking about the research involved was overwhelming. Lots of searching—of soul as well as available resources—has led me to workable solutions, what I have found to be a viable *modus operandi*.

AMELIA M. TREVELYAN is an assistant professor of art history at Gettysburg College. Her research and publication is in Precontact Eastern Woodland art. She is also married and a mother of two children.

One Step: A New Class and a Practical Solution to Developing Some Discipline-specific Theoretical Foundations (See course outline). I knew that I needed to read and read, from the outset. I also knew that I had no time to do that. Our 400 level seminar, a number in the catalogue without a specific definition, provided the vehicle. I selected texts that I knew I needed to read and built the course around a collaborative project based on careful study and discussion of those texts. Sixteen men and women, both history and studio majors participated (a bit large for a seminar, of course, but workable in this context). It was a great success and a wonderful learning experience for all of us. Perhaps the most remarkable result was the fact that with very few exceptions, all the students did more than was required and did it very well. They added many elements to the project on their own initiative, ideas that required hours of extra work and coordinated effort. At Gettysburg that kind of initiative and enthusiasm on the part of an entire class is a fairly unusual phenomenon. The beauty of it was that the content of this one course, as well as the pedagogical approach was not only a positive academic experience for the students, but it has enriched and continues to enrich every class I teach.

Perhaps the most remarkable result was the fact that with very few exceptions, all the students did more than was required and did it very well.

Another Step: Forays into Feminist Theory. Interaction with other women faculty and workshops conducted by women experienced in the establishment of more inclusive curricula were also crucial. As indicated above, it took many years for me to tackle the problem of content in traditional courses, primarily because I didn't know where to start. A Women's Studies interest group sponsored by our regional consortium of colleges and a very truly landmark visit by Peggy McIntosh helped me to see that just a little feminist theory goes a long way.

Through those experiences I am increasingly aware of structures and formal approaches that tend to be essentially feminine and the ways in which they contrast with masculine ones, for example:

individualistic v. communal
competitive v. cooperative

product-orientation v. process-orientation
exclusive v. inclusive
theoretical v. intuitive
independent v. supportive

Of course, all of these qualities are included, even crucial in most periods of art history, but the masculine ones tend to be more valued and emphasized within the discipline, while the feminine ones are often downplayed and frequently ignored (e.g., textbooks often bemoan the fact that we know almost none of the names of the architects responsible for Gothic cathedrals, but rarely marvel at the astonishing cooperative effort involved in their construction).

Sensitivity to the differences between masculine and feminine structures and ways of approaching things opens the way to an increasingly rich body of information about the lives and influence of women in the arts. Much of this can be found hidden between the lines and behind the blind assertions of traditional art history. All you have to do is ask the right questions. Sometimes the authors of the texts even do it for you. E.g., in his basic text on Greek art, John Boardman (1985:19) muses at length about artistic links across the so-called Dark Ages of ancient Greece. In the absence of concrete examples, he asks, what could account for the clear continuity of tradition in art through those centuries? Jansen (1986:195-196) wonders about the source of the strongly patterned and two-dimensional quality of Early Christian Art. Even rudimentary examination of traditional women's arts (specifically, ceramics and textiles) offers very plausible (and, I might add, obvious, explanations). In fact, most anomalies and unanswered questions in traditional art history point at least in part to an ignorance of the input of women or the bias of patriarchal culture against things feminine—even when expressed in the work of male artists. Frederick Hartt's discussion of Botticelli is an excellent example of the latter (1987:232-324). He seems at a loss to explain how Botticelli can be such an inescapably superb artist, and yet not conform to any of the criteria for "greatness" exemplified by his contemporaries. It never occurs to him to question the validity of the criteria themselves.

A "Half" Step: Reevaluating Content and Pedagogy. The half step is really a slow pilgrimage into increasingly new territory. I take a few of these little steps each time I teach each course. I find new questions to ask and new approaches to the material. Gradually, every course is being revolutionized.

And there are wonderful side effects. The inherent logic of looking at the "whole picture" instead of the fragmentary history and experience of only the masculine side of things is also apparent to the students and makes it easier for them to understand and retain the material. Both content and pedagogy are inevitably affected.

Interaction with other women faculty and workshops conducted by women experienced in the establishment of more inclusive curricula were also crucial.... just a little feminist theory goes a long way.

But beware, your sense of the discipline will never be the same. Doffing the masculine blinders of traditional art history has also affected my definition of the discipline as a whole. The traditionally subordinate position of household and decorative arts becomes increasingly untenable. Almost all objects of this genre were either made or selected by women in virtually every period. Among other things, we need to examine the role of these "lesser arts" (created by "lesser" human beings?) in the establishment of taste and aesthetic judgment—one more point of access to the invisible, but inevitable role of women in the invention and evolution of style. (It is remarkable to me that art historians are so often willing to explore and discuss the psychological effect of an artists' relationship to his mother, but never her role in molding his aesthetic sensibility in early childhood.)

A developing feminist sensibility also leads to inquiry into the social and political implications of

certain kinds of art and questions about its role. It becomes increasingly difficult to ignore the character of the individuals who make and commission it. Does the art created for a moral idiot like Sigismondo Malatesta reflect the milieu from which it comes or is it a careful denial of that reality? If so, how must we define the role of art? Is a sophisticated art tradition really the mark of a "superior civilization"? What is art supposed to do, support or repress, enrich or sap the strength of the culture that produces it? As we inquire more and more deeply into the milieu from which various art styles proceed, such questions are unavoidable. A prime example is the art of classical Greece. Feminist scholarship has revealed that at the height of the Classical Period in Athens, when the rights and strengths of women were the most celebrated in the visual arts and drama, the real power and freedom of Athenian women reached one of its lowest ebbs. By contrast, in Sparta, famed for its lack of artistic production and achievement, women enjoyed more real power and freedom than in any other area of Greece.

In the final analysis, developing a more inclusive curriculum in art history is neither arduous nor painful and you don't have to unlearn everything you worked all those years to master. Gradual restructuring of the traditional content of courses is not difficult and the priorities tend to order themselves. That is, as new facts and approaches become available, it is more and more obvious which elements of traditional content will not be missed—and can and should be replaced with new insight. For me it required only two and a half steps. Even though mine are not the same size and may not be in precisely the same direction as another's, it only takes two and a half to enter the broad horizons of a more inclusive and, thereby, more complete history of art.

E

References

- Boardman, John. *Greek Art*. New York: Thames and Hudson, 1985.
- Hartt, Frederick. *History of Italian Renaissance Art*, 3rd Edition. Englewood Cliffs, N.J.: Prentice-Hall/Abrams, 1986.
- Jansen, H.W. *History of Art*, Vol. I. Englewood Cliffs, N.J.: Prentice-Hall/Abrams.

Art 400 — Advanced Topics in Art History: "A Hypothetical Exhibition"

Required Texts:

Broude, Norma and Mary D. Garrard, eds. *Feminism and Art History: Questioning the Litany*. New York: Harper and Row, 1982.

Harris, Ann Southerland and Linda Nochlin. *Women Artists: 1550-1950*. New York: Alfred A. Knopf, 1984.

Course Outline:

Weeks One Through Four: Developing the Background

Read and discuss texts, meeting two or three times each week, depending upon participants' schedules. Jot down questions, observations, points of agreement and disagreement, etc. in your journal (see below) as you read. Our class discussions will be generated primarily from *your* input.

Week of

January 11 —Broude and Garrard, pp. 1-117

January 18 —Broude and Garrard, pp. 118-219

January 25 —Broude and Garrard, pp. 220-346

February 1 —Harris and Nochlin (essays only)

Weeks Five Through Seven: Examination of Some of the Possibilities

Read and report on individual exhibition catalogues, meeting once a week. Each student will read and analyze the catalogue of a major exhibition. Analysis of each should provide answers to questions like the following:

What is the primary focus of the exhibition? Are there secondary themes? Why? How was the exhibit conceived? Why? Who was the curator? Was there more than one? Why? How was the exhibition organized? What kind of financial support did they have? Who owns the works exhibited? Who wrote the catalogue? How is it organized? Why? How was the exhibit received by the critics? The catalogue? (Both exhibit and catalogue were probably reviewed in major art periodicals like *Art News*, *The Art Bulletin*, *Art Journal*, *Art International*, etc. You should find and read appropriate reviews.) How was the catalogue organized? Why? How could both exhibit and catalogue have been more helpful? Interesting? Informative?

Week Eight: Decisions, Decisions

Very flexible schedule—visit museums and galleries in Baltimore and Washington, D.C., to experience various shows and installations; make final decisions on the type of show we will organize and

what specific tasks each student will undertake. Some of these tasks will be:

1) Deciding which works will be included and where to find them. Those responsible for this task will select the specific works to be included in the exhibition (after the group as a whole has decided upon a theme and general outline). They will write a detailed rationale for each selection and determine who to contact to arrange permission for the inclusion of each. This group will have to work closely with those in charge of space and installation.

2) Organization of space and installation. The students who take on this task will calculate the amount of space necessary to house the exhibition and the way it will be used. They will also have to develop a written rationale for the amount of space used; the kinds of space or spaces to be created vis-à-vis the content and purpose of the exhibition; the ways in which the works will be grouped and their sequence. It will be the task of this group to write the catalogue entry for each work, based upon the rationale developed by the others.

3) Researching and writing the Introduction to the catalogue and the principal essays. This group will plan the structure of the catalogue as a whole: length, format, cover design, number and subject matter of essays, illustrations (total number, how many color, how many black and white, etc.). They will also research and write the Introduction and principal essays.

4) Development of supplementary programs and funding. This group will be in charge of special programs and events associated with the project: planning the gala opening (guest lists, food, entertainment, etc.); creating special education programs and associated events for the public at large (all ages); etc. Much of this will have to wait until the other groups are well along in their work. Therefore, during the first week or so of this section, this group will also be in charge of identifying funding sources to support the exhibit (including sending off for grant applications) and an appropriate publisher for the catalogue.

Weeks Nine Through Eleven: Research

No regular class meetings, just weekly progress reports to professor and/or meetings with other

students working on the same phase of exhibition (or a related one).

Weeks Twelve Through Fourteen: Final Presentations

Meet once a week to present results and tie exhibition together.

Examinations.

None.

Journal:

You will be required to keep a "double entry journal"—a loose-leaf notebook in which you record notes, observations, questions and general impressions as the course proceeds. Use it to gather and keep your thoughts together regarding each aspect of the course as the exhibition unfolds. You may want to keep a section in the back for notes taken when you meet me or with your groups. You could turn them (the notes) into a bona fide entry later as you work through your strategies for completing your section of the exhibit.

Bring it with you each time we meet. You should write in your log *at least three times each week*. Record the date and time of each entry and write on only one side of each page. Every weekend you will be expected to go back over that week's entries and write down new insight or clarification and comment on each entry. (Use the blank page facing the

entry for these musings.) I will collect and read all logs periodically and they will be graded at the end of each major segment of the course (four times). Your journal will *not* be graded on quality or specific content but on quantity, i.e., three substantial entries per week = A; three short entries or two substantial entries = B; two short entries of one substantial one = C; one short entry = D; none = F. Your weekend reflections will either enhance or detract from the main entries, depending upon their presence or absence. The idea is to read assignments actively, with analytical "machinery" in gear, as well as to be aware of your own insights and progressive development.

Grading:

The final grade will be based on two criteria, the quality of your overall contribution to our hypothetical exhibition (particularly your final presentation and its content) and the average of the four journal grades. I will be happy to comment on your progress in both areas periodically. Remember, the journal grade will be based entirely upon quantity. On the other hand, your grade on your part of the exhibition will be based on the quality of your contribution. Generally speaking, the more thorough and creative you are in your research and writing in connection with the exhibition, the better that grade will be.

UNHOLY ALLIANCES

- NEW WOMEN'S FICTION
- Edited by Louise Rafkin

The world is ending — and a woman wryly plans her last day... A man whose lover is dying of AIDS turns to his Italian grandmother for lessons about grief and survival... A bureaucrat turns a simple trip to the post office into a farcical nightmare... A slightly obsessive lesbian finds her life expanded by her connection to a disabled man...

The editor of *Different Daughters* has assembled stories from all walks of life, stories of the margin, of relationships just a bit off center.



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Engendering the Classics

◆ Robert Ginsberg

Recently I had the pleasure of designing an introductory undergraduate course in Classics, intended as a broad sampling of Greek and Roman Literature. Much of that pleasure comes of the leisurely speculation upon the course's contents, for every academic person is given to musing upon the ideal course. Should Homer's *Odyssey* or *Iliad* be included or Virgil's *Aeneid*? Which of the big three among Greek tragedians—Aeschylus, Euripides, or Sophocles—should be featured? Since an author or figure may serve as center of consciousness in a course, would it be best to highlight, say, Cicero or Socrates? If we include history, interpreting "literature" in the broadest sense, then Herodotus and Thucydides, Tacitus and Livy are strong candidates. These free-flowing reflections were interrupted by a command written on the wall of my mind: *Make room in any course you teach for the presence of women.*

Yet Classics does not seem to be a promising field for Women's Studies. One is hard put to come up with the names of women authors in antiquity, with the exception of Sappho, of whom we have a hundred or so short pieces and fragments. Women were secondary figures in Greek and Roman culture. Except for a few imperial mothers and wives, it seems women were of minor importance to the ancient societies. And while women appear as characters in the great literature, they are envisioned by men for men. Thus, the beginning course in Greek and Roman Literature is not expected to have much room for consideration of women. What follows, in six chapters and an epilogue, are my adventures in trying to make room. The experience of uncovering levels for gender study in the Classics may suggest comparable explorations in other branches

of literature, art, history, philosophy, and religious studies.

1. Women are indeed present as the central magnified and magnetic subjects in some of the greatest classical works. I chose the *Medea* plays of Euripides and Seneca to open the course. They brought to center stage terrifying tensions in womanhood. The students rallied to the side of Medea, the woman who had given all for her man only to be betrayed and abandoned. But they shrunk back, as did the ancient audiences, at Medea's vengeful murder of her infants. Was Medea a monster to commit such unnatural acts or was she driven to them as piteous victim of a cynical male world? Love, lust, marriage, fidelity, motherhood, and heroism emerged as themes for heated discussion.

The students had to distinguish their own values from those embedded in the classical plays, as well as note some shifts made by the Roman playwright. But they were also encouraged to experience the plays as live theatre rather than dead text. Thus they took turns at reading aloud and playing the role of Medea. In this way, the remarkable mythical woman was not so much studied as experienced from within. Our dramatic efforts were followed by the screening of a professional performance of Robinson Jeffers's version. We judged the adaptation of the theme by the poet as well as the interpretive art of the actors. Yet another version of the myth was examined in Ovid so that we became familiar with several artists who had grappled with the story of Medea. And our several attempts to come to grips with her meant we were exploring being a woman.

Ovid's *Metamorphoses* provided a handy and agreeable way to cover the richness of Greek as well as Latin mythology. We kept an eye out for treatment of women and detected a typology of woman as prey, woman as monster, and woman as hero. The students had to grasp not only the story but the attitudes in the storytelling. Yet the women and

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men we had thus far been dealing with were legendary. They were stories not persons.

2. For accounts of real people one may turn to the ancient historians. Because Plutarch compares Greek and Roman figures he was selected to il-

They took turns at reading aloud and playing the role of Medea.... And our several attempts to come to grips with her meant we were exploring being a woman.

lustrate the mode of historical literature in this course. His parallel lives of eminent persons are of men. Yet Plutarch's story of Antony is as much the story of Cleopatra. This *femme fatale* fascinates Plutarch as well as Antony: she becomes the center of Plutarch's storytelling craft just as she became the center of Antony's statecraft. Cleopatra is no dumb beauty. Intelligent and cultured, she is skilled in international as well as domestic affairs. In the end, Cleopatra seems nobler than her Antony. The romance of the star-crossed lovers fastens the attention as Plutarch suspends the thread of political history. The human interest story wins out.

We discuss Shakespeare's version of the story and how its dreamy romance is akin to Romeo and Juliet. Then there is the cinematic—and personal—interpretation of the roles by Elizabeth Taylor and Richard Burton. We debate how much the images of Cleopatra are those of a real woman and how much of a legend. Where does history end and fantasy begin? Or how much does the power of a charismatic person depend upon her evocation of fantasy?

3. The traditional notion of literature may be revised to include sources where women's voices are heard, and heard movingly, such as letters, diaries, travel journals, funerary inscriptions, and religious documents. Women return to visibility in literature when such forms of writing are seriously studied. Fortunately, materials of this kind have been expertly translated and edited for classicists by Mary R. Lefkowitz and Maureen B. Fant under the title *Women's Life in Greece and Rome*. At first, the students hesitated to greet these materials as literature, for *belles lettres* studied in school has meant other

forms. But once we put aside preconceptions about what literature has to be, we were caught up in the life and death of women expressed in words.

Such writing has power, and though often simple and direct it too has formal properties. But always we sensed the person behind the writing. And sometimes all that is known of that person is an inscription: a handful of words. Not the Medeas and Cleopatras of legend and history, but the little-known persons of daily life spoke to us or were spoken of in this sourcebook. The students wondered aloud about ordinary life, such as their own, and about the authenticity of communication. The course, in the Humanities, takes place within their lives, even when it is of ancient substance.

4. The one star to be counted upon as woman writer, Sappho, was placed at the semester's center of consciousness. She was scheduled just at the beginning of spring so that we could take her outdoors with us as we sat on hillside benches. Here we could concentrate for an hour on a poem or two, reworking the translations, reading them aloud, attending to their voice. Thus, Sappho was approached not simply as text to be pored over in the classroom but as living experience to be felt in the world. The clear, clean-cut beauty of her lines contrasted agreeably with the ponderous prose of Plutarch and Aristotle and the highly wrought versification of Ovid and Horace. We tuned in to the languor and longing, the nostalgia and awakening in Sappho which befitted our point in the academic course of seasons. Questions debated—in addition to the quality of individual poems—were the distinction between author and narrative persona, the operation of feminine and androgynous points of view, and the identity of love, friendship, and womanhood. The students made the case repeatedly that Sappho had mirrored movingly moments of true love in their own lives. While initially repulsed by her reputation as Lesbian, they came to regard Sappho as their friend because of her exquisite expression of the secrets of their hearts.

We rewrite poems, trying to flesh out with the flexibility of English the bones of the Sapphic lines. The students thereby became poets, thanks to her. I did a version for them too:

To Anaktoria

What is the most beautiful sight in the whole wide world?

Some would say an army defending its post, the calvary on parade, or our fleet at sea.

But I say the most beautiful thing to see in the world is the one your heart loves most.

The proof whereof this. Helen, who had her
 pick of the cream of the crop,
 Chose as her man the very one who brought
 ruin to Troy.
 She went so far out of love for him to forget
 her kith and kin.
 And though you, my dear, might forget those
 you left so far behind,
 I tell you this: the gentle touch of your footfall
 and all the glittering light of your eye
 Would move my heart more than all the
 thundering of infantry or the flashiness of
 chariots.

5. Fieldtrips help students visualize what otherwise might remain words. Thus, a trip to a classical collection was arranged not only to illustrate the course materials but also to open further dimensions to the sensibility of the students. We saw several works depicting emperors and male gods and heroes. Three images of women were experienced in succession: woman as mother on a grave stele, woman as sex symbol in a Venus figure, and woman as symbol of culture and civilization in an Athena figure. The idealized—and idolized—Venus struck the students as harmlessly amusing in her smooth nudity. They were impressed by the solemn power and dignity of Athena who called to mind their national symbol, the Statue of Liberty. But they were moved almost to tears by the rough hewn stone showing the deceased woman saying farewell to her husband and son by a clasp of arms. We discussed connections with what we had read of the mythology, religion, and everyday life of the ancients. We could see multiple images and roles of woman in antiquity—and in subsequent cultures, including our own.

6. A course is not simply its readings. These are only the material. What goes on in the classroom is the course of study. Thus, class discussions often touched upon the question of the presence of woman in the ancient material. Classical views were seen in many cases as contributing to the views on gender still prevalent. The students tried to determine just how much fundamental values have changed or whether they should change. An exam question called upon their decisive judgment in assessing the image of woman in ancient works.

While initially repulsed by her reputation as Lesbian, [the students] came to regard Sappho as their friend because of her exquisite expression of the secrets of their hearts.

Epilogue

I submitted the syllabus of Classics I to the Women's Studies committee of my university for accreditation in that field. It was rejected for failing to have women's experience or gender issues at its core. Should I have been disappointed? A reading of the syllabus does not make it sound like Women's Studies in Classics. Has the concern for woman been so integrated into the Classics course that one does not think of it as Women's Studies, even after having taken it? Is not the engendering of such integration desirable?

E

Classics 1: Greek and Roman Literature

Tuesday and Thursday, 2:30-3:45 PM, Library Learning Center 112
 Syllabus prepared by Robert Ginsberg; Spring Semester 1988

Why study the Classics? What are they to you or you to them? What are you thanks to them? What have they contributed to your world? What do they demand of you as continuator of their world?

We may study the classics for many purposes. One is to better find out who we are. The "Classics"

are generally thought to be those works whose appeal and significance is timeless. The Classics in that sense are the great books not of dead cultures but of living culture. Therefore, they are our books. And Classical cultures, such as those of Greece and Rome, are not simply ancient ones but may be per-

ennially pertinent. Greek and Roman culture may be said to live in you. How? Do we represent the decline or the fulfillment of ancient culture? Can we really enjoy its great works? Can we learn from its thought and history? Are we repeating its dreams and mistakes?

These great questions and possibilities govern our exploration of selected Greek and Roman works in the genres of drama, poetry, history, and literary theory. These forms of writing are components of "literature" in the largest sense. Highlights of the literature will be intensively studied by means of complete texts, but this is not a systematic survey or comprehensive history. As this course deals with both Greek and Roman texts, works have been selected which allow for comparison. Thus, we will read the *Medea* plays of the Greek Euripides and the Roman Seneca; we will study Ovid's rendering of the myths of Greece and Rome, we will analyze Aristotle's theory of poetry and then the theory of Horace, we will examine materials on Women from Greece and Rome, and we will encounter Plutarch's parallel lives of outstanding Greeks and Romans. Thus, we may detect differences as well as shared values in these two ancient cultures.

This is a reading course. Texts need to be read and re-read with care, patience, curiosity, and alertness in order to understand and then assess their structure, form, purpose and content. To keep references straight, you may need to read with the aid of an atlas, an index, a handbook, and a dictionary. Do not allow unfamiliar names, places, and words to throw you off the track. All texts are available in English translation. Those who wish to work with some passages in Greek or Latin will be given assistance.

The following books are required and are to be purchased at once at the Bookstore:

CLASSIC TEXTBOOKS IN CLASSICS

- Euripides. *Ten Plays* (New York: Bantam Classics).
 Seneca. *Medea* (Ithaca, N.Y.: Cornell University Press, 1986).
 Ovid. *Metamorphoses* (Harmondsworth, England: Penguin Books, 1955).
 Plutarch. *The Lives* (New York: Modern Library, 1967).
 Aristotle, Horace, Longinus. *Classical Literary Criticism* (Harmondsworth, England: Penguin Books, 1965).
 Sappho. (Berkeley: University of California Press, 1958).

Mary R. Lefkowitz and Maureen B. Fant. *Women's Life in Greece and Rome* (Baltimore: The Johns Hopkins University Press, 1982).

CALENDAR: Classics 1988

- Tuesday 12 January —Introduction: Why study the Classics?
 Thursday 14 January —Euripides, *Medea*
 Tuesday 19 January —Euripides
 Thursday 21 January —Seneca, *Medea*, pp. 41-97
 Tuesday 26 January —Seneca
 Thursday 28 January —Ovid, *Metamorphoses*, pp. 29-357
 Tuesday 2 February —Ovid
 Thursday 4 February —Ovid
 Tuesday 9 February —Ovid
 Thursday 11 February —Plutarch, *The Lives*, Theseus, Romulus, Lycurgus, Numa, and their comparisons, pp. 3-97
 Tuesday 16 February —Plutarch, Alexander, Caesar, and their comparisons, pp. 801-895
 Thursday 18 February —Plutarch, Alcibiades, Coriolanus, Demetrius, Antony, and their comparisons, pp. 233-293, 1022-1155
 Tuesday 23 February —Plutarch, Demosthenes, Cicero, and their comparisons, pp. 1022-1072
 Thursday 25 February —Exam #1; in class, open book
 Tuesday 1 March
 Thursday 3 March —RECESS: No Classes
 Tuesday 8 March —Plutarch
 Thursday 10 March —Aristotle, *On the Art of Poetry*, pp. 31-75
 Saturday 12 March —Visit the University Museum, 11:30-1:00
 Tuesday 15 March —Aristotle. Exam #2 distributed in class
 Thursday 17 March —Horace, *On the Art of Poetry*, pp. 79-95
 Tuesday 22 March —Horace

Thursday 24 March —Sappho, nos. 1-100. Exam
#2 due at beginning of class

Tuesday 29 March —Sappho

Thursday 31 March —Sappho

Tuesday 5 April —Lefkowitz and Fant, *Women's
Life*, Greece, nos. 1, 2, 3, 10,
21, 29, 30, 31, 32, 35, 38, 44,
56, 66, 82, 88, 90, 91; Rome,
nos. 133, 134, 135, 143, 156,
157, 159, 166, 167, 171, 176,
179, 185, 186, 188, 191, 193,

207, 219, 226, 227, 229, 266,
267.

Thursday 7 April —*Women's Life*

Tuesday 12 April —*Women's Life*

Thursday 14 April —Exam #3; in class, closed
book

Tuesday 19 April —Euripides, *The Trojan Women*

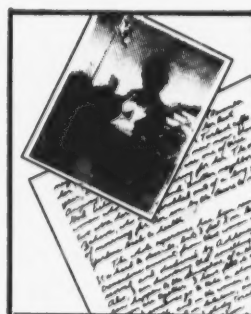
Thursday 21 April —Euripides

Tuesday 26 April —Why study the Classics?

Thursday 28 April —Assessment

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Integrating Women into the Curriculum: Transforming an Introduction to Physical Education and Sport Course

◆ *Christine Shelton*

The purpose of this paper is to suggest methods and resources that incorporate the new scholarship on women and feminist theory into a course designed to introduce students to the discipline of physical education. Most colleges and universities preparing physical education teachers and exercise and sport studies professionals have an introductory course which gives an overview of the diversity of the field. The body of knowledge included in this academic discipline is traditionally divided into six categories: (1) the history and philosophy of physical education, or the normative foundations; (2) the sociology and anthropology of sports, dance, and physical activities as an essential element in all cultures from primitive times to the present day; (3) biomechanics and kinesiology; (4) exercise physiology and sports medicine involving the adaptation of the human organism to exercise stress under a variety of environmental conditions; (5) motor control, motor development, and motor learning; and (6) sport and physical education pedagogy (Nixon, 1980, p. 7).

This course gives students a broad overview of the profession and career options within each area and exposes them to the classic research and current issues in each category. Often the research and the current issues in the profession exclude information about women and/or isolate the information about women and minorities. For instance, in a psychology of sport text one chapter may focus on women and minorities in sport while the rest of the text generally deals with the psychology of men in

sport. In this transformed course, "Introduction to Physical Education and Sport," the instructor is challenged to integrate research on women and feminist theory into all of the areas presented. The beginning step in achieving this goal is to identify the current research on women and minorities in sport. The next step is to plan activities that can connect the students' experiences in sport and physical education to the themes of the course and to the new research that is presented. Some of the successful strategies and methods used in this course will be presented here including small group process, self-disclosure, interviews, and sport autobiography.

One of the first challenges in this course is to open discussion about the ways that men and women view physical activity in our society. During this part of the course, information from the book *Women's Way of Knowing* by Mary Belenky, et al. is brought in to demonstrate the perspectives from which women view reality and draw conclusions about truth, knowledge, and authority. One of the first objectives in presenting this understanding to students is to create an environment that allows the students to examine how they are different and how they are alike vis-à-vis their sport experience. For instance, most of the students in an introduction to physical education and sport class will have a common interest in and love of movement. They are choosing a career in one of these areas because they feel they have a certain amount of talent and expertise. It is not unusual to find that the students' identity and self-esteem are closely aligned with their sport and movement performance. One strategy to help students recognize both their common experiences and differences is to ask them to write a sport and movement autobiography that begins with their first memory of play and continues to their present involvement in sport. Another project

CHRISTINE SHELTON is an assistant professor in Exercise and Sport Studies at Smith College. Her main areas of research are teacher pedagogy, multi-cultural approaches in physical education, and women's sport studies.

that is assigned to students is called "Family Sport History." Students are introduced to ethnographic techniques for conducting interviews. They develop questions to use as they interview their parents, grandparents, aunts, uncles or other significant adults involved with their growth and development. It is important to get information from at least two different generations of family to be able to identify any trends or influences on the student's current sport interest.

As students look at how play and sport have influenced their lives through their autobiography and family sport history, class lectures and discussion begin to open up new areas which challenge their beliefs about sport. Sport should be a source of self-discovery, joy and freedom and is considered an "essential, universal, and enduring aspect of human behavior" (Boutilier and San Giovanni, 1983, p. 11). However, as the themes of violence, moral and legal corruption, racism, and sexism in sport are revealed through historic inquiry, students begin to see how the institution of sport has had direct impact on their lives. As we look at how women have historically been excluded from sport, many of the post Title IX students reveal stories about their exclusion from participation on a team because of their gender. They can recall high school practices of selecting an athlete of the week; boys were always chosen despite the post-season successes of girls' teams. After this discussion a lecture concerning sport law, Title IX of the 1972 Education Amendments, and the Civil Rights Restoration Act can be connected to the example from the sport autobiography. The topic is covered formally during the semester, but should be acknowledged and introduced as it comes up in discussion.

Another experience from the sport autobiography and from the family history revealed how racism is still pervasive in sport. The incident concerned rivalries between black and white schools that continue to ban spectators from athletic contests assuming that fans will be violent when teams play each other. Looking at the way blacks have historically been banned and segregated in sport expands students understanding of this incident. Students begin to see the ugly and unfair ways that the institutional power of sport is manifested.

Another topic is early burnout of athletes, which frequently evolves from overzealous parents pushing their child to succeed in sport. Burnout occurs in athletes and students in the class can relate to this, but there is also a phenomenon of career burnout in physical education teachers, coaches, and ad-

ministrators. Contributing factors to career burnout include repetitiveness of teaching, the lack of resources and administrative support, confining hours, and lack of potential advancement, to name a few (Lumpkin, 1986, pp. 270-271). Connecting the hazards of career burnout to athlete disillusion-

Traditional sport is categorized as elite, specialized, business oriented, high risk, conflict oriented/aggressive and led and coached by men. Expressive sport has been defined by Oglesby as inclusive, in balance, fun, educationally oriented, safe, scientifically sound and led and coached by women.

ment and burnout helps the student compare an experience shared in the class with one they may face as they move into the profession. All of these shared personal accounts serve to expand student's understanding of the academic discipline of physical education and sport as well as the current issues being addressed by the profession.

As the students finish the autobiography and family history project they seem to be more comfortable with self-disclosure in small groups. Self-disclosure is an important aspect of this course for three reasons: First, it helps to build an environment of trust in the class. This may be the students' first time together as physical education majors and it is important for them to begin appreciating the strengths and diversity they bring to the program. Second, students begin to appreciate diversity and to understand how the values described as female (e.g., cooperative, nurturant, intuitive, aesthetic, emotional, process-oriented, and compassionate) are important qualities to sport success and that these qualities should be affirmed and integrated into sport and physical education along with the traditional values which are labeled as male (e.g., competitive, aggressive, logical, strong, independent, and productive). Third, self-disclosure leads to greater self-knowledge, which can help the student understand the difference between the so-

cial self and the competitive self. Expanded self-knowledge is also critical as these students begin to choose a career direction within the profession.

In order to ensure that self-disclosure continues throughout the course, a five- to ten-minute episode of each class is dedicated to a "warm-up" or conditioning activity. Generally, physical education classes begin with a five- to ten-minute warm-up episode where students work to increase their heart rates, stretch their muscles, and prepare for the activity of the day. This concept also works well in the classroom by using small group discussion focused on a topic related to the lecture or lesson of the day. In these groups students are encouraged to connect their experience and knowledge of a topic to the information they have researched. A topic is introduced and students divide into groups of three to five and discuss their views on the issue which is presented. An example of topics for the class includes responding to the variety of physical fitness tests used in school settings. There are many physical fitness tests to choose from today and there continues to be a controversy in schools as to which battery of tests truly measures an individual's fitness level. The President's Council on Physical Fitness test and the AAHPERD health-related fitness test have been adapted by many schools. Both of these tests continue to use different norms for boys and girls. With this knowledge, and current copies of the fitness tests and norms, students are asked to design a test that would be gender neutral. This warm-up topic generates much discussion and carries over into the next class's opening activity. "Warm-up" also can include asking individuals to talk about their peak performance, their worst experience in sport, their views on professional vs. amateur athletics, coed vs. single-sex physical education, their "ideal" sport experience, and their dream of physical education and sport and how it will look in the year 2000.

Throughout the semester of this course there are frequent references to what Carole Oglesby calls "transformed sport" (Oglesby, 1984). Transformed sport looks at the structural differences between traditional sport, or sport for men, and expressive sport, or what is considered as sport for women. Traditional sport is categorized as elite, specialized, business oriented, high risk, conflict oriented/aggressive and led and coached by men. Expressive sport has been defined by Oglesby as inclusive, in balance, fun, educationally oriented, safe, scientifically sound and led and coached by women. Students are assigned readings in sections of the course on history, psychology, ethics and philosophy, biomechanics, exercise physiology and motor learning. They are asked to write about the readings reflecting on how the article connects to the concept of traditional, expressive or transformed sport. Throughout the semester students are asked to expand on the concept of transformed sport using their readings and small group discussions as points of reference. They begin to challenge many of the myths and stereotypes which have plagued this profession. The final product for the course is a paper where each student describes his or her concept of transformed sport and physical education. Students project what institutional change must be made as well as what individual changes they have made to achieve this transformation.

It is a challenge to get students to value their own sport experience as well as those experiences of their classmates. Throughout the semester encouragement and reinforcement must be given for students to question the institution of sport and to explore their own stereotypes about how sport and physical education could exist in our society. Working with students to transform sport and physical education ensures that the curriculum will continue to be transformed and include the experiences of all.

E

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Revising the Canon Through an Adapted Physical Education Course

◆ *Laura Borsdorf*

As a Quill Program project, I undertook a critical examination of the physical education and sport canon and the development of revisions for an Adapted Physical Education course I teach. Primary concerns for examining the physical education canon and revising the course were (1) to more fully understand how inclusive the physical education and sport canon is with regard to various population groups (e.g., women, age groups, minorities, impaired individuals) and (2) to develop and implement methods to make the canon and curriculum more inclusive.

A review of literature, interviews, and personal involvement in a variety of physical activity experiences were utilized to study the inclusiveness of the present canon. These actions led me to conclude that the present canon is far from inclusive of most population groups, although some attempts have been made in recent years to integrate into the canon/curriculum several groups such as women, impaired populations and blacks. At the present time, the physical education and sport canon still focuses primarily upon the needs, interests, beliefs, and attitudes of the male—especially the white, middle to upper class athletically gifted male. Many of the needs and interests of other groups are ignored or are assumed to be the same types of interests and needs as those of males around which the canon is centered.

The restrictive nature of the canon can be seen by examining teaching, coaching and learning methods most often utilized by physical educators and coaches. These methods emphasize competition, especially against others, control of others, the meeting of product rather than process goals, and

defining success as winning or being number one rather than as being the best you can be. While these types of teaching methods and activity goals, in and of themselves, are not necessarily bad, the misuse or overuse of such methods can lead, and has led, to involuntary exclusion of many individuals/groups from the canon.

Therefore, actions need to be taken to make the general population, and physical educators and coaches specifically, more aware of the restrictiveness of the present canon. In addition, all people need to examine their personal philosophies of physical activity and teaching and evaluate how these beliefs affect canon and curriculum inclusion of all individuals. There is also a need for every person to learn and practice various behaviors that can expand the curriculum and that can provide increased physical activity opportunities for all individuals.

After examining and identifying several weaknesses of the canon, I revised HPER 446, Adapted Physical Education, a course required of all HPER majors. These revisions were made with the hope of helping HPER majors become more aware of the physical education and sport canon, more in touch with their personal teaching philosophies, more understanding of their responsibility to make the canon/curriculum as inclusive as possible, and more aware of various inclusion techniques that could be utilized in expanding the canon to be more inclusive of individuals/groups and additional types of physical activities.

The "Adaptives" course goal has always been to aid students in gaining a greater sensitivity to the needs and interests of "legally" handicapped individuals. A second goal I chose to add to the course focused upon increasing student sensitivity not only to the needs and interests of the legally impaired, but also to the needs of other individuals excluded from the curriculum because they are female, old, obese, clumsy, uncomfortable

LAURA BORSDORF, Assistant Professor in Health and Physical Education, has given numerous presentations and authored several articles in the areas of wellness and fitness education for special population groups.

functioning in competitive and/or controlling types of situations, etc. Students in the course, in other words, were empowered to provide themselves and ALL individuals/groups with a variety of ways to play, to be challenged, to grow and to have fun through physical activity.

A second goal I chose to add to the course focused upon increasing student sensitivity not only to the needs and interests of the legally impaired, but also to the needs of other individuals excluded from the curriculum because they are female, old, obese, clumsy, uncomfortable functioning in competitive and/or controlling types of situations, etc.

Activities and experiences added to the course to help students achieve the stated course goals included:

To more fully understand the concepts of inclusion and the canon of physical education and sport, textbook readings detailing the laws governing education of the disabled and the needs of various groups were assigned. Information regarding Title IX legislation and the Civil Rights Recovery Act was read and discussed. An interview assignment was given to the students to help them become more aware of their own and others feelings toward physical activity, sport, physical education, and play. The interview also aided students in identifying people who had been excluded from the canon and why.

To study self-concept formation, evaluate self-concept levels possessed by the students in the class, and examine the possible role of play in self-concept development, several self-disclosure activities were undertaken. Listing personal characteristics and discussing them with others was one self-disclosure activity. Journal writing was another. The likes/dislikes interviews mentioned above were also used, as were readings provided by the Leonard Gordon Institute which were concerned with humanistic physical education and play's role in planning

and shaping the future. Perceived competence research studies by Corbin, Pangrazi, and Woodcock (1988), Borsdorf (1986), and Fox and Biddle (1988) were also discussed during the self-concept unit.

The issue of how access to various physical activities and sports is limited for many individuals because of stereotyping within the curriculum was examined during the self-concept unit by again referring to the interviews that had been assigned. How stereotypes evolve and are perpetuated was studied using group projects centered around personal experiences and through the discussion of readings by Eitzen & Sage (1978), Frantz (1988), and Jacobs (1989).

To increase student appreciation of similarities and differences with regard to numerous types of handicapping conditions, microteaching experiences were undertaken. Students taught various types of activities to physically impaired students and to severely emotionally impaired individuals. Class participants also invented/developed new types of games and equipment that they felt would foster more inclusion of various population groups into the curriculum. These new games and pieces of equipment were taught/shown to the rest of the class. An assignment to meet and interview a person the student considered handicapped was also undertaken in order to increase student awareness of how people with handicaps perceive their own and other's impairments, and the concepts of physical activity and play. To gain empathy for others, the students developed and implemented a special Medieval Fest Sports Day for all the physically handicapped children in Montgomery County. This project allowed for a very intense, in-depth and enjoyable interaction experience to take place, and was one of the best learning experiences of the semester.

To examine the issue of competition, readings by Corbin (1977), Torbert (1978), Martens (1978), Orlick (1975), Rabow (1988) and Borsdorf (1986) were examined. The term "connected learning" was studied, and specific ways to incorporate connected and cooperative learning experiences into the curriculum were examined through the use of readings provided by the Leonard Gordon Institute and the Green Circle Organization. Students participated in several connected learning experiences/activities developed by the same institution and organization. Process and product goals were discussed during this time, and awards systems that would encourage and motivate ALL individuals were developed by the students.

To increase awareness and understanding of how parts of the canon may not be as infallible as they seem, a discussion of the pros and cons of fitness testing was utilized. Readings by Milverstedt (1988), Blair (1988), Raithel (1987), Fox & Biddle (1988), and Corbin et al. (1988) were used to provide students with different perspectives on fitness testing, how fitness tests can foster exclusion from participation, and how fitness tests can be made more inclusive and meaningful. Students participated in simulated fitness testing situations in order to more fully understand exclusion problems inherent in some types of fitness tests.

Examples showing how inflexible we can be regarding modifying rules and equipment of well-known games were given to increase awareness regarding types of standards presently used, and the problem with placing too much emphasis on always trying to be number one.

To increase student awareness regarding how we often tend to compare all people to the same standards, even when other types of standards would be more valid, meaningful and motivating, several readings from the Leonard Gordon Institute were studied. Examples showing how inflexible we can be regarding modifying rules and equipment of well-known games were given to increase awareness regarding types of standards presently used, and the problem with placing too much emphasis on always trying to be number one. The special assignment requiring each student to invent/develop a new type of game or piece of equipment that could be used to make play more enjoyable and meaningful for all participants also served to help students think about adapting games to increase participation and enjoyment.

A unit on accessibility already in the curriculum was expanded to help students think more deeply

about the meaning of the term accessibility and how it can be defined in different ways, i.e., facility accessibility vs. accessibility based upon color, race, religion, economics, gender, etc. Readings by Magill et al. (1982), Carlson (1988), and by AAHPERD & the Special Olympics Committee (1972) were also used to help clarify types of accessibility and how we can enhance access and participation. An accessibility study of the facilities on the campus was undertaken by the students during this unit, and principles of affirmative action and special integration policies/legislation were discussed during this time as well.

To complement the new units and activities incorporated into the course, a four-page reading list was developed and given to all course participants. Students were encouraged to read several extra articles on the list, and/or to find additional articles relating to the topics under discussion. To encourage extra reading, the instructor kept a copy of all the articles on the reading list in her office for ease of access.

To further encourage connected learning experiences, grading for the course was revised. Tests accounted for only 40% of the final grade. Activities that encouraged getting to know oneself, as well as understanding and interacting with others, accounted for the remaining 60% of the final grade. The 60% included: development and implementation of the sports fest for the physically handicapped students, 15% of grade; the accessibility study, the interview of an impaired person, the self-concept interview, and the development of a new game or piece of play equipment, 5% of grade for each activity; personal journal, 15%; and the microteaching activities 10% of the course grade.

Post evaluation of the course was very positive. Students stated that they were much more aware of how exclusion could take place in various physical activities and how they could help make the curriculum more inclusive. Students seemed to enjoy the readings and activities very much, and many stated that they would try and use many of the inclusion techniques they had learned when involved in future teaching situations. From an instructor's viewpoint, the class was much more enjoyable to teach, and there were more positive student-teacher and student-student interactions than when the course was taught in past years.

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SYLLABUS FOR ADAPTED PHYSICAL EDUCATION HPE-464

TEXT: L. H. Kalakian & C. B. Eichstaedt.

Developmental/Adapted Physical Education,
Burgess, 1987.

Attendance: A significant portion of this course involves one-on-one work with disabled students. Therefore, attendance is very important. While the college allows six absences per course, you are encouraged to attend all sessions. For the benefit of the class, and all involved, please inform the instructors well in advance if you know you will have to miss a class.

COURSE GOALS:

- 1) Help students examine the concept of an inclusive canon of physical education and sport.
- 2) Encourage students to evaluate their personal teaching and physical education philosophies and how these philosophies affect curricular choices they make.
- 3) Help students examine the importance and purpose of play in promoting the acceptance of individual differences in reaching toward human potentials.
- 4) Help students learn how to create activities in which all people can enter at their own level and grow, while at the same time developing both bonding and autonomy.
- 5) Help students redefine "winning" so that winning is available to all.
- 6) Help students understand ways to make physical activity emotionally and socially, as well as physically, safe and acceptable for all people.
- 7) Help students understand how to be activists for including "I can," "you can," and "we're all OK" play experiences in the curriculum.
- 8) Help students understand the term "zero-sum" games, the advantages and disadvantages of zero-sum games, and alternatives to such games.
- 9) Help students understand what is meant by inclusive types of activities, and help them develop the ability to use several types of inclusion techniques including the techniques of expansion, equalization and interactive challenge.
- 10) Help students examine the concept of "developmental levels of competition."

COURSE OBJECTIVES: At the end of the course students should:

- 1) have acquired a knowledge/understanding of a variety of disabilities
- 2) be able to recognize and evaluate several types of disabilities
- 3) be able to develop and implement Individualized Education Programs (IEPs)
- 4) possess a knowledge of laws and legal responsibilities impacting upon the actions of physical educators
- 5) have gained a more thorough understanding of personal feelings and attitudes regarding various disabilities, and how these feelings impact upon one's teaching behaviors
- 6) have gained practical experience through a variety of micro-teaching, hands-on, and observation type activities

COURSE OUTLINE:

DAY

- 1-2 Introduction to the course: the laws governing education of disabled; the laws governing needs of all people; Title IX Legislation and Civil Rights Recovery Act

***Written Assign. on Self/Others

- 3 Exploring stereotypes and self-concept development. Chs. 1, 4

Susan Harter's Perceived Competence Model
Research by Harter, Corbin, Borsdorf, Fox
"The New 'P.E.' Is Still Alive & Growing"
available from Leonard Gordon Institute
(LGI)

"Choosing Sides Ideas" by LGI and Torbert
"Humanistic Involvement in P.E." by LGI and
Torbert

"Play's Role in Planning for Tomorrow" LGI
and Torbert

- 4 Psychological/sociological aspects of disabilities education of all, Chs. 2-3

"We Can Make A Difference" LGI and Torbert
"Reaching for Potentials—Part II" by Borsdorf

- 5 Meeting everyone's needs: Changing our perceptions of play, competition, foundation skills to be inclusive (cont.)

Eitzen & Sage, Chs. 12, 17, Gender ideas
"Julie Croteau's Play Deserves to be Judged"—
Gender ideas

- Frantz, "Women & Leadership in Sport"—Gender ideas
 Johnston, "Osteoporosis: An overview"—Gender ideas
 Smith, "Effects of Inactivity and Exercise on Bones"—Gender ideas
 Lindsay, "Estrogen & Osteoporosis"—Gender ideas
 JOPHERD, "Women & the Olympics"—Gender ideas
 Friedlander, "A Man's Four Biggest Health Fears"—Gender ideas
 Nielsen et al., "Attitudes, Assessments and Term Variation in P.E."—Gender/Comp.
 Orlick (Several books on Winning through Cooperation)—Competition
 Corbin, *The Athletic Snowball*—Competition
 Rabow, "The Cooperative Edge"—Competition/Psych needs
 Magill, *Children in Sport*, Chs. 15, 17, 19—Competition/Psych
- 6 Meeting the needs of everyone: Aren't we ALL special?
- "The Role of Play in the Wellness Perspective" by Borsdorf
 Torbert, *Follow Me*, and LGI Handouts & Games including "Over 3 Dozen Activities to Help U Build Better Human Relations," "Have We Sold Low Organizaed Games/Activities Short?," "The New Humanistic Equipment," "Dodgeball Revisited,"
 Chaotic Team Juggle, Beachball Volleyball, The New Musical Chairs etc. (games available from LGI)
- 7 Fitness Testing for Motivation or What?
- Milverstedt, "Are kids really so out of shape?"
 Blair, "Health-related fitness in H.S. girls"
 Raithel, "Are girls less fit than boys"
 Fox, "Educating for fitness: Psychological considerations in the use of fitness tests"
 Fitness & Lifestyle in Canada: Canada's Fitness Survey
 Fox, "The use of fitness tests"
 Corbin, "Fitness award schemes: Some food for thought"
Coaching & Training Times, "Girls Fitness"
 AAHPERD, "Adapted P.E. Physical Fitness Tests"
- 8 Assessment & IEPs, Chs. 5-8
- ***Special Assign. — Interview of a "Handicapped" Person
- 9 Accessibility: How it makes us similar and/or different
- ***Special Assign. — Campus Accessibility Study
- 10 Mainstreaming, reinforcement/behavior modification, Chs. 3, 24
- "What Are Some of the Things Which Might Encourage True Mainstreaming?" by LGI and Torbert
 "Mainstreaming Special Populations" by LGI and Torbert
 "The New P.E. Humanistic Equipment" AS-SIGNMENT
 Special Olympics—from beginners to champs (Instr. Handbk.)
 ***Special Assign. — Develop or adapt a game or piece of equipment to foster inclusion
- 11 Emotionally disturbed, Chs. 11-12
- "How Can Play Help You Deal With Stress?" by LGI and Torbert
 "Helping the 'Clumsy' Child" by LGI and Torbert
 "Me Me vs We We" by LGI and Torbert
- 12 Speaker: Ms. Nancy Anderson, Director, Montg. Interm. Unit
- 13 Review of IEPs, lesson plans, preparation for micro-teaching
- 14 Micro-teaching #1: *First journal entry
- 15 Review of micro-teaching and Learning Disabilities, Ch. 10
- 16 Mental Retardation, Ch. 9
- "Growing As One Plays With a Balloon" by LGI and Torbert
 "Developing Activities for Preschool or Slow Learners," LGI and Torbert
- 17 Micro-teaching
- 18 Speaker: Ms. Darlene Anderson, IU, Physically/Mentally Handicapped
- 19 Speaker: Mrs. Barbara Knapp, The parents viewpoint of Mental Retardation
- Magill, Ch. 19, "Family Influences & Sex Differences in Children's Socialization into Sport"
 "Families Who Play Together" by LGI and Torbert
- 20 Micro-teaching
- 21 Cerebral Palsy, Ch. 17
- 22 Seizures and Convulsions, Ch. 16
- 23 Micro-teaching
- 24 Test #1
- 25 Chronic Muscular Skeletal Disorders, Chs. 14-15
- 26 Micro-teaching
- 27 Hearing impaired, Ch. 18

- 28 Visually impaired, Ch. 19
- 29 Micro-teaching
- 30 Allergies/Respiratory Diseases, Ch. 21
Booklet on Asthma and Handout on Breathing Exercises
- 31 Diabetes, Ch. 22
Handout on Warning Signs of Diabetes
- 32 Micro-teaching
- 34 The aging adult
"Activities for the Older Adult" by LGI and Torbert
- 35 Cardiovascular and Blood Disorders, Ch. 20
- 37-41 Development and Implementation of the Medieval Fest for the Montgomery County Sports Day for Physically Challenged
- 42-44 Catch Up, Test Review, Paper Presentations

45 Test #2

GRADING:

- Tests 1 & 2 = 20% of grade each
- Journal = 10% of grade
- 4 Assignments = 5% each
- Medieval Fest = 15%
- Microteaching = 15%

Journal —Make entries after each micro-teaching, and for short assignments.

Short Assignments —

- Campus accessibility study
- Interview a disabled person OR visit a program
- Develop a new piece of game/sport equipment or a new game
- Interview examining feelings about play, physical activity, and sports.

Bibliography for HPER 464

(*Are references added as a result of participation in the Quill Group)

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Women: The Science Connection

◆ E. Jane Shinehouse

My colleague Mary Fields who is the moderator for this session today, and I are "the new kids on the block." We feel that we have just started scratching the surface of the issues of gender in the sciences. Both Mary and I have been involved with the women's studies program at Ursinus since its inception. Also, we were both participants in the Quill reading group. Our involvement led us at first to look at ways in which we could incorporate considerations of gender in our existing course and how we could effect a more inclusive curriculum in biology.

We started with my course in anatomy and physiology which seems to lend itself to such considerations more easily than Mary's more specialized course in genetics. Though a course in biology might be a more obvious place for gender or race awareness than a course in physics or organic chemistry, I must admit that I was puzzled as to how to proceed.

However, I was motivated to explore the possibilities. How could my discipline change in order to reflect the fact that half of the world's population are women? I began by looking at what I currently was teaching in my two semester Human Anatomy & Physiology course. Could I get the women's sphere added to the subject matter? In what ways? Could I change the methodology that I was currently using in the laboratory and in the classroom? Should I attempt to challenge some of the commonly used descriptive terminology? In what particular areas was a change in terminology most needed?

Ann Fausto-Sterling in her article "Women's Studies & Science" states that modern science and science teaching are both hierarchical in structure. She notes that in science the teaching format is

often that the expert stands before the class and delivers lectures, offering the facts and laws of science as revealed knowledge (Fausto-Sterling "Women's Studies Newsletter" 4). Perhaps, as she suggests, there could be more teacher guided examination of the issues and processes of science, including discussion of historical development of concepts which we now hold to be "the truth" (4). Perhaps, in the laboratory we could make the learning of science a more communal and cooperative endeavor rather than stressing individual success. We should certainly strive for a better awareness of the past and current limitations of scientific objectivity and realize that scientific knowledge is a product of a particular society and its time.

In addition to examining the possibility of making changes in some of the general methodology I also felt that I should try to discover which topics that I cover lend themselves to a consideration of gender. The nervous system, the endocrine system, and the reproductive system seemed to be the obvious choices. However, there were other areas that would also benefit from a critique of the descriptive language used. I will cite some specific examples:

1. In our discussion of cells I could ascertain which terms are correlated with aggression, war, competition, or other "masculine defined" characteristics of our society (Rosser *Women's Place in the Academy* 263). Do cells "struggle with the environment," or are more cooperative processes that are active at the cell's surface more important (264)?
2. Whenever developmental biology is discussed I could point out evidence that in most species the initial groundplan for development is female. Therefore we could ask the question why is the male organism so often used as the standard for many experimental models? I could point out that in parthenogenesis it is the reacting biological system in which the developing egg is located that is important, rather than what is applied to the egg.

E. JANE SHINEHOUSE, Associate Professor of Biology at Ursinus College, is the recipient of the Lindback Distinguished Teaching Award and author of a laboratory manual for Histology. She has been an active participant in the Women's Studies workshops and Quill Grant reading groups and is currently team teaching a Women in Science Seminar.

3. The immune system terminology is loaded with warlike analogies. We speak of invaders and of defender cells "shooting bullet-like holes" in the invaders, of "killer cells" and so forth. Perhaps the terminology reflects an androcentric type of thinking about the body's processes.
4. When discussing the endocrine system I could mention that most hormones operate on a cyclic basis, not a steady state basis. New technological means of measuring blood hormones has demonstrated episodic patterns as being the norm. Therefore, it should be asked, why are male rats and monkeys used as subjects, when obviously the female would be a more accurate model? The messier data from the female model more accurately reflects biological complexity (265). Also there is an assumption of a hierarchy in the description of the feedback system of hormonal control with the hypothalamus being the central control. Perhaps we should emphasize that with a feedback loop, like a thermostat, no one part predominates; that each affects the other in a circular relationship.
5. In the section of the course devoted to the nervous system, the entire brain lateralization concept with the theories of right versus left brain functions, and female versus male brain functions, needs to be carefully reexamined.
6. When one reads about the female reproductive system one often finds both menstruation and menopause are treated negatively.
 - a. Menstruation is seen as failed production, and most medical descriptions emphasize waste and debris. This could be described differently. Since the majority of the population is striving not to get pregnant, and women are entering the work force more and more, it is anachronistic to maintain a model of internal body parts that sees our role as only to procreate.
 - b. Menopause is often treated as a pathological state with menopausal women needing much medication. It is described as a breakdown of a system of authority, a logical outgrowth of seeing the body as a hierarchical system for transmission of information. Why not point out that the right amount of estrogen is being produced to maintain the woman's health, given that she is not going to have any more babies? Her body

has made the necessary adjustments in response to change.

Just as I was beginning to see that it would be possible to do a certain amount of revision in my course, something happened that planted in my mind the seeds of another idea. Early in March 1988 I attended a conference at Drexel University. The title of the conference was: "Will Women Change Science & Technology or Will Science & Technology Change Women?" It was an open forum addressing the role of women in the traditionally masculine realms of science and technology.

The keynote speaker and presenter of the conference theme was Dr. Ursula Franklin, professor of metallurgy from the University of Toronto. She explored the relationship between technology and people and explained her theories about the difficulties experienced by women who enter scientific and technological fields. She talked of the hierarchical structure of science and spoke of another way, the horizontal structure, as exemplifying more of the values of female culture. She used some wonderful analogies, the "potluck principle" for example, where all must give, but not the same, but all gain. She also likened women who enter fields such as engineering to immigrants in a new country who can't be critical of the government but who suffer from cultural shock. It is hoped, she noted, that the values these "immigrants" bring with them can cause some changes (Franklin Drexel Conference Theme Presentation). Several other panelists were quite as thought provoking and their names may be familiar to many of you. They included such well known women as Dr. Ruth Hubbard, professor of biology at Harvard University, Dr. Evelyn Fox Keller, professor of mathematical biology at the Institute for Advanced Study, and Dr. Marion Lowe, professor of chemistry, Boston University, as well as several other excellent participants.

After reflecting upon what I had heard discussed at this conference and what I had been reading and hearing in the Quill group discussions I thought that one of the best ways to explore the relationship between gender and science would be to propose a new course. Mary and I put our heads together and decided that one way to begin would be to use an existing format—specifically the senior seminar course which was already scheduled for this year. This one credit course rotates among the biology faculty and we would be able to team teach it in the spring of 1989. Since the entire Ursinus curriculum

will probably be undergoing considerable change in the next year or two we can envision the course becoming a permanent three credit offering in the future.

Women who enter fields such as engineering are like immigrants in a new country who can't be critical of the government but who suffer from cultural shock.

The overall theme of the course will be the development of scientific thought through historical, social, ideological and feminist context. We will raise the following issues with our students:

1. To what extent are scientific method and theories derived from and biased by the particular social and historical context of the scientist (262)? Does a feminist perspective affect our ways of thinking about science? When is science not culture-free or gender-free? Are not both gender and science socially constructed categories? As Evelyn Fox Keller asked in her series of essays "Reflections on Gender & Science":
"How much of the nature of science is bound up with the idea of masculinity, and what would it mean for science if it were otherwise?" She speaks of the genderization of science, in the ways it is used and in the description of reality it offers (Keller *Reflections on Gender and Science* 178, 179).
2. To what extent is the language of the theories reflective of a particular social class and historical period? Is the language used to define problems laden with only male values? (For example: the war-like images used to describe immunological events)
3. Is there an androcentric approach or bias in science? Is this bias reflected in experimental design in which the male is favored for experiments and used for biological models? (For example: Much of evolution has been described in terms of competition and of "survival of the fittest")
4. If more females were in positions of authority within the scientific hierarchy, would there be, and should there be, a different emphasis on

the lines of research to be pursued? Would there be, and should there be, different models used to study problems, and would there be different language used to describe the research?

We could also examine some other basic questions and how they relate to the fact that so few women are scientists. In 1984 The Scientific Manpower Commission reported that only a 13% total of the United States scientific/engineering work force is female (Sloat, *Women in Science: A Universal Program of Intervention, Outreach, and Research*). I will cite some examples of topics for further discussion on this point.

1. The hierarchical structure of science and science teaching and the question as to whether more women would participate in science if it were not organized in this way.
2. The cultural view of scientific work as solitary rather than communal.
3. The emphasis on analysis breaking the whole into component parts rather than on synthesis (ability to abstract a whole from many pieces).

We would also like to address the barriers that seem to lead many young women to view science as an inhospitable and unattractive environment and cause the attrition of women from math and science courses which begins in junior and senior high school and continues throughout college. With this particular problem in mind we hope that our future secondary school science teachers will attend our seminar.

Having mentioned some of the more philosophical aspects of the problems involving women and science that we hope to address, let me finally outline the actual method we plan to use to approach the discussion of such questions.

First we propose to view a socio-biological film such as the Nova tape "Sociobiology" or the film "Sociobiology—Doing What Comes Naturally."

We would then have the students read a feminist critique of sociobiology to offer them an alternative approach to the biological deterministic theory espoused by sociobiologists. As you know, sociobiologists such as E. O. Wilson have developed theories about the origins of social behavior in animals, including humans, describing temperamental differences between males and females as universal and the result of biological evolution. Feminist scientists, including Ruth Hubbard, have pointed out underlying assumptions which are highly questionable and which reflect and reinforce sexism. The ar-

ticle by Hubbard and Lowe in *Genes and Gender II: "Can Science Prove the Biological Basis of Sex Differences in Behavior"* could be read and discussed, or other similar articles could be used.

We would then assign a reading list and require that all read two or three books and/or articles in common. We think that if the students read both *Rosalind Franklin & DNA* by Anne Sayre and *The Double Helix* by James Watson they will be exposed to two contrasting views.

Another possible book for common reading would be *A Feeling For the Organism*, the book by Evelyn Fox Keller about the life and career of geneticist Barbara McClintock.

After discussion of the material read in common, we could then expect students to read several articles of their choice, or a book of their choice, and make an oral presentation based upon their readings. It will depend upon the class size whether these presentations would be individual or part of a panel format.

We also hope to be able to have at least two speakers, probably drawn from our women alumni who are working in the science fields.

In addition to expanding our seminar to a three credit offering in the years to come, some of our other thoughts for the future include establishing a Resource Directory of Ursinus Women in the Sciences from which we could draw professionals and role models. This network of people might participate in a number of ways, including academic and career counseling, telephone consulting, providing possible summer or permanent employment, and participating in workshops and conferences. Obviously it would be beneficial to all if our chemistry, physics, and mathematics graduates and women faculty were included in such an endeavor. Also if funding could be obtained, we might consider a modest program based upon a model used at the University of Michigan. For example, we could consider a Women and Science Workshop for incoming undergraduates to inform students about specific career fields and expose them to role models in specific fields. There are other interesting possibilities that could be explored, and we look upon our plans for this year as only a beginning, but it is a venture about which we are very excited.

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Biology 424 1989 Spring Term Seminar Syllabus Women: The Science Connection

January

- 20 View film on sociobiology
Overview of the course
- 27 Assigned readings; Feminist Critique of Sociobiology

February

- 3 Discussion of film and reading assignments
- 9 Attend Forum given by Verdelle Freeman
7:30 p.m. "The Quilting Voice of the Black Experience"

Reading Assignment: Choice of one of two books: Keller, Evelyn Fox. *A Feeling For the Organism: The Life and Work of Barbara McClintock* or Sayre, Anne. *Rosalind Franklin and DNA*

- 17 Discussion of the Forum
- 24 Discussion of the books
Assignments of dates and topics for individual presentations. (oral—based upon a written paper)

March

- 3 No meeting: Assigned readings on Women and Science: History, Present, and Future Considerations.
- 10 Spring Vacation
- 17 An evening meeting is planned with a speaker from the science community. The date is tentative.
- 24 Two oral presentations and discussion
- 31 Two oral presentations and discussion

April

- 7 An evening or late afternoon meeting is planned with a speaker from the science community. The date is tentative.
- 14 Two oral presentations and discussions
- 21 Two oral presentations and discussions
- 28 One oral presentation and discussion
Final wrap-up

Grades are based upon the written paper, oral presentation and class participation with approximately 2/3 of the grade determined by the paper and presentation and 1/3 of the grade based on class participation.

Readings for Women in Science History—Present—Future

READ: Kahle, Jane Butler, Ed., *Women in Science: A Report from the Field*; Introduction; Chs 1, 4, 9.

READ: 2 other articles from the following selections:

Birke, Lynda: *Women, Feminism & Biology*, Ch. 8

Bleier, Ruth: *Science & Gender*, Ch. 8

Bleier, Ruth: *Lab Coat: Robe of Innocence or Klansman's Sheet?*

Fee, Elizabeth: *A Feminist Critique of Scientific Objectivity*

Hubbard & Lowe: *Genes & Gender*, Ch. 11 on "Social & Political Bias in Science"

Keller, Evelyn Fox: *Reflections on Gender & Science*, Ch. 4, Part 3—Theory, Practice, & Ideology in the making of science. pp. 129-138; *A World of Difference*

Koblitz, Ann Hibner: *A Historian Looks at Gender & Science*

Maccoby: *Feminine Intellect & The Demands of Science*

Patterson & Engelberg: *Women in Male Dominated Professions*

Standish, Leanna: *Women, Work, and The Scientific Enterprise*.

Stanford: *Women & Science: Researching and Renaming Reality*.

Encouraging Young Women to Explore Science and Engineering: The FEMME Project

◆ *Lisa Novemsky, Rose Dios, and Phyllis Bolling*

FEMME (Females in Engineering ... Methods, Motivation, Experience) is a summer program for young women interested in scientific and technological subjects developed by Dana Levine within the Center for Pre-College Programs in 1981. The goal is to prevent young women from "turning away" from further pursuit of such areas, a phenomenon com-

monly found among young women during their high school years.

We offer a combination of opportunities to 25-30 young women who have completed ninth grade. First, practical knowledge, hands-on experience, solving problems in the laboratory and in the field. Working with lab partners in an all-female laboratory situation tends to bring out inquisitive, explorative behaviors, some of which are inhibited by that special self-consciousness in heterogeneous groupings of adolescents. The opportunity to establish informal relationships with professional women involved in the technological workplace is provided within this structure, and goes beyond the usual definition of "role models."

We also try to recognize the sensitivity of these young women; their need for greater awareness of themselves and others by encouraging cooperative efforts. Many of these young women and their parents have reported that their confidence and assertiveness, as well as their skill levels were enhanced by their participation in this program.

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E

Developing a More Inclusive Curriculum: Revising Courses in Psychotherapy

◆ Catherine Chambliss

The courses that have been targeted for integration here involve the specialty of clinical psychology. In many respects this discipline has been more sensitive than most to issues related to gender, but many glaring problems remain to be addressed. When difficulties related to sexism and racism arise in a relatively "enlightened" academic area, they seem more sinister because they're unexpected and therefore harder to recognize and label appropriately. Culprits stand behind a list of what the field's done right and implicitly ask "isn't that enough?" Just about everyone admits that a tremendous amount of work remains to be done before we'll have a psychology which encompasses the experience of all races and classes. In the clinical realm of psychology, where practitioners labor to enable change, it is especially important to frame more inclusive conceptualizations of adjustment. The clinician, in applying science, has the potential to either redress restrictive rules of behavior and foster greater individual freedom or reinforce traditional norms which have served to disadvantage so many. Clearly, it is of considerable value to consider some strategies for integrating gender, race, and class within the psychology, and particularly the psychotherapy, curriculum.

The process described here originated in a college-wide program at Ursinus College directed by Colette Hall, Ph.D., aimed at greater integration of gender in the college curriculum funded by a Project QUILL Grant. As part of this program, small groups of faculty from various departments com-

mitted to curricular change joined to create reading groups. Participants critiqued their current courses and developed new approaches with the help of their interdisciplinary colleagues. This process affirmed my decision to try to do a more thorough job of integrating gender, race, and class in my courses. Extensive reading on topics such as feminist therapy fostered an expanded awareness of some of the sexist and racist underpinnings of my field, but more importantly afforded a new perspective from which to reexamine some of the core assumptions that underlie mainstream approaches to the teaching of therapy. These challenges to my old way of thinking are stimulating, exciting, and at times quite disturbing. On occasion, after reflecting on how I had been presenting certain topics during the past decade of teaching, I saw myself as the "enemy," inadvertently reinforcing sexist, racist, and classist assumptions. At times, ways of remedying the errors were readily apparent. Other problems continue to be stubbornly resistant to solution. Sharing the new perspective borne of the critiquing process, even the unresolved questions raised in my inquiry, will, I hope, hopefully help students learn to look at the helping process in a more subtle, comprehensive, and sensitive manner.

The particular course used here to illustrate the process of curricular revision is an introductory course in psychotherapy. At Ursinus, this undergraduate course is offered to juniors and seniors who are either majoring or minoring in psychology. Elsewhere, such courses may be part of graduate study in clinical or counseling psychology. This course is designed to help students acquaint themselves with the major techniques of psychotherapy, apply various theories of psychopathology and behavior change to the general task of helping, and to learn about themselves as they function in the helping role. Most such courses attempt to wed educational techniques designed to foster scholarly

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growth with those aimed at heightening personal awareness. A seminar format is usually preferred, al-

lowing for considerable discussion and experiential learning.

Examples of Course "Content" Changes and Refocusing

Merely attaching "feminist therapy" and "minority issues" units to old course outlines does not constitute the type of integration sought here. More central changes, diffused throughout various topics, and involving transformation of both course process and content, allow courses to become truly inclusive. Here, reorganizing the psychotherapy course so that more time was initially allocated to an examination of therapeutic objectives, provided a better context for the "how-to" applied portions of the course which follow.

Expanded Exploration of Therapy Objectives: Examination of Values Assumptions Underlying Treatment

Students can be encouraged to ask "where are we going with our clients?" Do we give them totally free reign in charting their course, or do we have a rough map we try to get them to follow, with more or less specific destinations in mind? Our conceptions of "what's best for the client" are surely shaped by our own values, even if our choice is to encourage them to "do their own thing." Therapists can't get around it, much as they're taught not to advise or run people's lives.

The "Ideal Person" and Androcentrism

Students can review Broverman's research on mental health professionals' documented tendency to characterize "healthy females" in ways that are strikingly at odds with their characterization of "healthy adults." In this 1970's research it was found that adjectives associated with "healthy adults" were isomorphic with those associated with "healthy males." Have attitudes changed? If not, this raises questions about whether therapists might aim for less with female clients and underestimate their potential for competent, mature, balanced functioning. Alternatively, is it possible that today's therapists have made changes that create a new set of problems? Have they bought into the "super-woman" myth? Are female clients saddled with unreasonable expectations to be "everything to everyone," at home and at work?

Worship of Independence

Students can discuss the tradition of overvaluing independence and demeaning dependence. This disadvantages women, whose socialization emphasizes the importance of relationships and stresses the importance of accommodating others' feelings (which can easily be disparaged through description in terms of "excessive need for approval"). In addition, the class can examine the "myth of male independence," by considering all the invisible assistance males typically receive (first from mother and then from spouse), which allows the appearance of independence. This also places women at a disadvantage, because typically they are not the beneficiaries of the same amount of invisible support from males. When their achievement track records are then compared, females may come up short, in large measure because their time and energies have been divided between work and invisible nurturing of others. The fact that women rarely have hidden "helpmates" at home leaves their dependency needs unmet. In the sanctuary of therapy, they may reveal these unmet needs to be cared for and given to...do therapists misconstrue such women as behaviorally dependent? Lastly, it can be valuable for students to consider the real problem of counterdependence in clients. Recognizing that the inability to admit to one's need for others and maintaining an exaggerated view of one's autonomy are common obstacles to adjustment may help to correct a tendency to overvalue independence.

Directive vs. Nondirective Approaches: Is Values-Neutral Treatment a Possibility?

Even with the less overtly directive treatment approaches, selective attention is unavoidable in therapy. Therefore, like it or not, the therapist limits the patient's freedom and to some extent shapes the client's exploration. With behavioral treatment, where appropriate behavior is explicitly reinforced, definitions of "adaptive" or "appropriate" obviously flow from the therapist's value system. Good treatment certainly gives patients many choices, but it also helps them learn to choose wisely.

Delivery of Care Issues

In addition to expanding a course's examination of how values assumptions shape the course of treatment, integrating courses in therapy requires discussion of inequalities in delivery of care. Examining differential therapy availability across different races and classes will enlighten students about the inequities of current mental health practices. Research continues to support the conclusion that the groups that need assistance the least receive the most. Recent changes in some states may all but dismantle the community mental health system in those states. This will exacerbate this problem by making psychotherapy almost totally unavailable to nonpsychotic patients who can't afford exorbitant private practice fees. Sex, race, and class differences between therapists and clients can also be discussed. Although the overwhelming majority of outpatient clients are female, most doctoral level psychologists are still male (although that is slowly changing). What is the impact of this incongruence? Deficient numbers of Black and Hispanic professionals limit the field's ability to address the specific needs of these populations. How can members of these groups be attracted to the field?

Honing one's awareness of gender, class, and race concerns invites a recasting of several fundamental issues in clinical work. Therapy is sometimes described as "reparenting." This is an intriguing analogy. Many early conceptualizations of the therapeutic process imitated traditional fathering. Therapists were paternalistic, authoritative, detached, confrontive, and tried hard not to gratify their patients. Maybe we can help students understand the evolution of therapy beyond strict Freudian and behavioral views and toward inclusion of more humanistic and subjective concepts as representing a necessary correction, involving a revaluing of "maternal" nurturance, empathy, and acceptance. Perhaps we need to examine our views of gratification more carefully...and think twice before we reflexively indict highly committed trainees for being "too motherly." Limits need to be drawn, but maybe some of our patients truly require more direct help and advice from their therapists than we have wanted to recognize.

Many of the ongoing battles between therapists often seem to collapse along traditional male and female lines. Maybe that gender polarity can help students think more clearly about the fundamental issues and notions such as androgyny can help us effect a more productive balance between discre-

pant helping approaches. Students can be encouraged to consider whether therapy should be gender-neutral. Should androgyny be fostered in treatment? In working toward greater freedom from traditional sex-role stereotypes, are therapists

On occasion, after reflecting on how I had been presenting certain topics during the past decade of teaching, I saw myself as the "enemy," inadvertently reinforcing sexist, racist, and classist assumptions.

being fair to male clients? Is androgyny more beneficial and "easier" for females than for males in today's world? To what extent should the therapist play advocate for social change? Is sexism in a client a symptom to be treated?

A psychotherapy course should include examination of how sex roles affect therapists' behavior and conceptualizations of the "ideal" therapeutic process. The ideal of therapist objectivity is consonant with the traditional emphasis placed on rationality over emotionality. But can therapists separate themselves from the process of therapy (this question dates back to the work of Sullivan)? Can countertransference ever be completely neutralized through understanding? Students can contrast the "Blank Screen" vs. "Real Person" views of the therapist. Should therapists betray any personal information or would such disclosure hopelessly contaminate the client's production? Does the therapist's self-disclosure have a role in therapy as a strategy for reducing therapist-client status disparity? Can such self-disclosure facilitate therapist-client equality and therefore empower the client? The issues of detached vs. involved helping and confrontation vs. nurturance in treatment might also be understood through use of a "fathering" and "mothering" metaphor. It seems that this field has typically devalued the behaviors and attitudes that are more parallel to the traditionally maternal approach to parenting. Perhaps it's time to redress this bias.

Confrontation of Historical "Sexist Sins" in Psychotherapy

Here students can be encouraged to consider Freud's assumptions about female sexuality, female development, and the inherent masochism of women, and how these shaped the treatment experience for women. The tradition of mother-blaming in the field can be reviewed, and its impact on families with children with problems can be considered. Assumptions about "ideal families" that un-

derlie many family therapy techniques can also be considered. Does traditional family therapy serve to perpetuate stereotypes and roles which limit female family members? The goal in this section of the course is to alert students to recognized cases of biased theorizing and their extensive social repercussions. In addition, students can become sensitized to how these errors may be made in the future, and can learn to spot biased work on their own.

"Process" Changes

Transforming how the classroom operates in light of new understanding of differences in students' ways of knowing will allow more students to embrace their educational experience. Strategies for increasing student participation will emphasize ways to make the classroom atmosphere less personally

Perhaps we need to examine our views of gratification more carefully ... and think twice before we reflexively indict highly committed trainees for being "too motherly."

threatening. Increased use of instructor self-disclosure may foster student recognition that personal self-discovery and sharing is a legitimate course objective. Attempts can be made to detach the evaluation process from class discussion. This may be done by avoiding subjective methods of evaluation and by using contracts in combination with a per-

sonal mastery approach. Nominal groups techniques help to disassociate ideas and concerns from their creators, thereby reducing defensiveness and opening up discussion. Provision of expanded experiential learning opportunities serves to underscore an instructor's respect for the intuitive route to knowing and can help students integrate personal, subjective ways of knowing with more traditional educational avenues. Fostering classroom assertiveness in some students is necessary for greater involvement. Rewarding expressivity and risk taking and respecting the views of other students can create a climate in which students dare to share more freely. Trying to dispel the assumption that there's one right answer that the instructor is stubbornly withholding can also free students to express their ideas. It can be helpful from the outset to emphasize that a major goal of this course is to increase everyone's comprehension of everyone else's views on the various issues considered. This fosters active listening and can reduce stifling competition among students. In a course on psychotherapy, this objective also happens to dovetail with the emphasis on the development of heightened empathy skills.

Conclusion

Evolving an integrated curriculum requires long-term commitment to experimentation and change. The suggestions described above might stimulate

your own efforts to provide students with a more inclusive learning experience.

E

Psychology 438: Advanced Psychopathology and Psychotherapy Spring 1989

DATE:

- 1/16 —Introduction: Therapeutic Objectives
Values Assumptions Underlying Treatment
Androcentrism: Overemphasis on
Independence
Directive vs. Nondirective Approaches
- Male vs. Female Clients: Equal Treatment
Should Therapy Be Gender-Neutral?
... Hare-Mustin article
- 1/23 —The Therapist's Objectivity
"Blank Slate" vs. Real Person
Detached vs. Involved Helping
Confrontation vs. Nurturance
- Inpatient Issues and Strategies
... Chambliss book (I & II); Bernheim
Book (begin); Otteson article
- 1/30 —Application of Perspectives on
Psychopathology
Biophysical Model
... Ponterotto article
- 2/6 —Behavioral Model
Cognitive Behavioral Model
... Chambliss book (III, a-e)
- 2/13 —Social/Community Model
Humanistic/Existential Model
Psychoanalytic/Psychodynamic Model

Integration of Models

... Fisher article

2/22 —EXAM

Selected SYSTEMS OF PSYCHOTHERAPY

- 2/27 —Psychoanalysis
... Lynn & Garske book, ch. 1,2
- 3/13 —Feminist Revisions of Freud
... Caplan excerpt, L&G:3,9
- 3/20 —Client-Centered Therapy
... L&G:5
- 3/29 —Existential Psychotherapy
... L&G:6
- 4/3 —Behavior Therapies
... L&G:7
- 4/10 —Cognitive-Behavioral Therapies
... L&G:8
- 4/17 —Family & Sex Therapy
... Hines article, Luepnitz article,
L&G:11,13
- 4/26 —Group Therapy
... L&G:12
- 5/1 —Comparative Analysis: Transtheoretical Tx
... L&G:14

Quill Reading Group Bibliography: Readings to Be Integrated into Psychology 108 and 438

Barbach, L. *Women Discover Orgasm: A Therapist's
Guide to a New Treatment Approach*. New York:
Free Press, 1980.

1. Women's need to overcome negative
body image
2. Women's need for sexual
exploration/self-pleasuring

Caplan, P. *The Myth of Women's Masochism*. 1986.

1. Mother-blaming in psychology lives
2. "Blaming the victim" in therapy with
women
3. Does maturity = independence?
4. Females' emphasis on relationships =
dependency?

5. Applications of Sex Difference Research
in Therapy

Cook, E. P. *Psychological Androgyny*. New York:
Pergamon Press, 1985.

1. Adjustment correlates of androgyny
2. Androgyny as a therapeutic objective

DuBois, T. *Male Therapists' Fears of the Feminist
Movement*. *Social Change*, vol. 8, pp. 1-3, 1978.

1. Equation of feminism and "male-hating"
2. Dealing with women's anger
3. Male therapists' response to being
threatened
4. Desirability of same-sex therapists

Eichenbaum, Luise & Orbach, Susie. *Understanding Women*. Basic Books, 1983.

1. Dependence vs. Independence Issues
2. Relationship issues (including legacy from mother)

Gilligan, Carol. *In a Different Voice*. Harvard University Press, pp. 24-174, 1982.

1. Centrality of relationships in women's moral decision-making
2. Traditional devaluation of females' moral reasoning style

Hare-Mustin, Rachel T. "Ethical Considerations in the Use of Sexual Contact in Psychotherapy."

Psychotherapy: Theory, Research and Practice. vol. 11(4), pp. 308-310, winter, 1974.

Hare-Mustin, Rachel T. "A Feminist Approach to Family Therapy." *Family Process*. vol. 17(2), pp. 181-194, June 1978.

Hare-Mustin, Rachel T. "Rights of Clients, Responsibilities of Therapists." *American Psychologist*. vol. 34(1), pp. 3-16, January 1979.

Hare-Mustin, Rachel T. "The Meaning of Difference: Gender Theory, Postmodernism, and Psychology." *American Psychologist*. 1987.

Hines, Paulette M. & Hare-Mustin, Rachel T. "Ethical Concerns in Family Therapy." *Professional Psychology*, pp. 165-171, February 1978.

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Bernheim, K.F., & R.R.J. Lewine. *Schizophrenia: Symptoms, Causes, Treatments*. New York: W.W. Norton, 1979.

Chambliss, C. *Group Involvement Training*, New Harbinger Publications, 1988.

Fisher, J., and A. Farina. Consequences of beliefs about the nature of mental disorders, *Journal of Abnormal Psychology*, 1979, 88, 3, 320-327.

Garske, Lynn & J. *Contemporary Psychotherapies*, Charles E. Merrill, 1985.

Hare-Mustin, R. T., & J. Marecek. The meaning of difference: Gender theory, postmodernism, and psychology, *American Psychologist*, in press.

Otteson, J. Curative caring: The use of buddy group with chronic schizophrenics, *Journal of Consulting and Clinical Psychology*, 1979, 47, 3, 649-651.

Ponterotto, J. A counselor's guide to psychopharmacology, *Journal of Counseling & Development*, Oct. 1985, Vol. 64, pp. 109-115.

The Feminist Critique of Communication Studies

◆ *Jeanine Czubaroff*

Feminist scholars recently have been scrutinizing and criticizing the conceptual and research foundations of the academic disciplines. Their critiques in the field of communication studies have been telling (see attached bibliography) and are at the base of my syllabi revisions. In the next few pages I review the criticisms which have impressed me as most significant and which have guided my course revisions.

One of the most important observations made by feminist critics is that the traditional communication scholars' research focus is on the public sphere. Communication researchers in the mass media, in persuasion, rhetoric, and argumentation typically study powerful, public institutions and the powerful, colorful individuals who dominate these institutions. For instance, many of these researchers study prominent politicians and lawyers as well as the programming and advertising sponsored by national network television. Some of these scholars go so far as to dissociate themselves from what are considered the "softer" forms of communication and communication research, for instance, interpersonal communication or family communication. Needless to say, neither the feminist critics nor I advocate ignoring the communication of our public leaders. Clearly, these must be carefully studied. Rather, what is recommended is more inclusiveness and greater balance in our allocation of research time, money, and energy.

The perhaps critical question is, What important problems and forms of communication are we scholars in rhetoric and the mass media ignoring, or giving too little attention to, because of our singular fascination with public forums and powerful

public figures? The answer, it seems, is that we have learned very little about the communication patterns and styles of the relatively powerless and marginal people in our culture. That is, we know very little about the distinct communication styles of ethnic and racial minorities, the communication styles of the so-called working class, and the communication styles of women.

A second criticism made by feminist scholars in communication studies is that the research focus on the public communication of powerful people, most of whom, both historically and currently, are men, encourages communication researchers to develop models of human communication which reflect this particular, limited data base. Twentieth-century theories of communication are based on conceptions of communication as (a) an information exchange, or (b) an attempt to influence, manipulate, and control, or (c) a competition to get what you want, or (d) a transactional relationship. Each of these models of communication, of course, causes the researcher to raise specific kinds of questions and to interpret communicative acts in particular ways. For instance, the information exchange model of communication encourages a focus on channels and units of information and the influence and competition models emphasize communication as a means of control. The last, transactional, model of communication has been developed especially by interpersonal communication scholars and represents a significantly different idea of communication than the other three models. The word "relationship" needs to be underlined. It emphasizes communication as a dynamic, mutual interaction between individuals. Our keynote speaker, Margaret Andersen, used this term repeatedly in her address. The concept of relationship is closely associated with the female value system, it seems.

A third criticism frequently made by feminist communication scholars is that the models of communication competence that traditionally have been

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taught in communication courses reflect the field's focus on public forums and powerful individuals. That is, communicative competence is defined in terms of the communication styles of publicly successful white men in, say, the law courts, the corporate structure, or the White House. When communication researchers initially studied women's communication, they described their styles as "passive," "weak," "nonassertive," or "tentative" and concluded that women were not as communicatively competent as men. These researchers recommended that women be taught how to be more assertive, directive, and competitive. More recently, however, researchers of women's speech have drawn different conclusions. They hypothesize, for instance, that women's speech styles are more tentative and receptive than men's in part, at least, because women are often more interested in initiating and maintaining relationships than in winning debate points or exercising power and influence. Thus, in contrast to communication models which emphasize power, control, and influence, a second model of communicative competence has emerged—a model premised on the value of ongoing human relationship. Increasingly, in addition, communication scholars are recognizing the effectiveness of collaborative rather than competitive communication styles.

As part of the process of revising my argumentation course, I took a very close look at the competitive and collaborative models of communication. I wondered whether one might not teach students to argue in both modes, though traditionally, argumentation courses have used only the competitive debate model. The goal of the competitive debater, of course, is to win the debate by defending his or her own position and attacking and discrediting the opponent's arguments. Typically, competitive debaters are indifferent to the relationship that might exist between them and their opponents. Not surprisingly, women are often ambivalent about intense competitive debate. Their ambivalence, at least in part, appears related to a perception that confrontation and intense debate threaten ongoing relationships. Because feminine culture has traditionally taught women to nurture and value relationships, they tend to shy away from competitive communication situations. The collaborative argumentation model, however, appears less threatening to many women, apparently because one of its goals is the maintenance of a positive or supportive relationship between communicators. The challenge in argumentation theory at this point is to

Communicative competence is defined in terms of the communication styles of publicly successful white men in, say, the law courts, the corporate structure, or the White House.

develop a model of argumentation which enables arguers to critically assess ideas and arguments in a friendly and mutually respecting fashion. The model I used this fall in my argumentation course was adapted from the work of Johnson and Johnson (see handouts) and appears to accomplish these goals.

This, then, is the set of criticisms which motivated the changes I have made in my interpersonal communication, public speaking, and argumentation courses. The interpersonal course is probably most naturally consistent with traditional communication styles of women because it focuses on communication among two individuals who share a relationship. In this course I have taken the presupposition that "relationship is primary" as fundamental. I also emphasize both private as well as public relationships. This emphasis is comfortable for students, many of whom are naturally very concerned about their personal relationships and conflicts. In addition, I spend significant time looking at the difference between the way men and women typically view relationships and relational conflict in our culture.

In my argumentation course, I now teach students both the competitive and collaborative argumentation models (see syllabus). I videotape my students' class presentations so they may compare these communication styles and may observe the relational consequences of each style. Survey of student opinion in the course indicates that they very much appreciate learning and using both of these argumentation modes. In particular, the six women students preferred the collaborative model or felt both models were important depending on the argumentation context. One of the four men preferred the competitive debate model (in fact, he was unable to argue in a fully collaborative fashion). The other three men felt each model was important in specific contexts.

As I come to the end of this stage of course revision, I am especially aware that I have begun a jour-

ney whose destination I will not reach soon. While I have made progress in my effort to integrate research about women into my communication

courses, more progress needs to be made, especially in the areas of race and class.

E

Argumentation Syllabus, Fall 1988

Texts:

- K. Rybacki and D. Rybacki, *Advocacy and Opposition: Introduction to Argumentation*
D. A. Infante, *Arguing Constructively*

Photocopies:

- G. W. Ziegelmüller and C. A. Dause, "Situations for Advocacy"
Irving Copi, "On Definition"
D. W. Johnson and F. P. Johnson, "Controversy and Creativity"

August:

- 29 *Orientation, Introductory lecture*
Read: Rybacki and Rybacki, Ch. 1
Complete: Argumentativeness Scale in Infante, pp. 151-152
31 *The Argumentation Situation: Public and Private Contexts*
Have Read: Ziegelmüller and Dause, "Situations for Advocacy"; Preface in Infante, pp. vii-ix

September:

- 5 *What Is an Argument?*
Due: Exercise "Is This an Argument?"
7 *The Structure and Parts of an Argument*
Have Read: Rybacki and Rybacki, Ch. 4
12 *Claims*
Have Read: Rybacki and Rybacki, Ch. 3, pp. 33-38, 53-56
Due: Exercise "The Parts of an Argument"
14 *Definition*
Have Read: Irving Copi, "On Definition"
Due: Exercise on "Claims"
In Class: Brainstorm Terms for Definition Speech
19 **CLASS IN LIBRARY:** Library Resources for Argumentation Assignments

21 *Factual Claims*

Have Read: Rybacki and Rybacki, Ch. 8
Due: Exercise on "Definitions"

26 *Factual Claims: Issue Analysis*

In Class: Issues Analysis: "Aggression Is an Instinct" (from *Opposing Viewpoints*)

- 28 ** **DEFINITION SPEECHES DUE** (5 minutes in length)
Will be videotaped
Student self-evaluations must be included in Course Notebook

October:

3 *Value Claims*

Have Read: Rybacki and Rybacki, Ch. 9

5 *Value Claims: Issue Analysis*

In Class: Issue Analysis of "Abortion Is Immoral" (from *Opposing Viewpoints*)

10 *Evidence: Legal, Scientific, and Experiential*

Have Read: Rybacki and Rybacki, Ch. 5
Due: Exercise on "Evidence"

12 *Evidence: continued*

Due: Exercises on "Evidence"

- 19 ** **VALUE CLAIM SPEECHES DUE** (6-7 minutes in length)

Will be videotaped
Student self-evaluations must be included in Course Notebook

24 *Policy Claims*

Have Read: Rybacki and Rybacki, Ch. 10

26 *Policy Claims: Issue Analysis*

In Class: Issue Analysis of Case of Union of Concerned Scientists: "We must stop the spread of nuclear weapons to additional countries and terrorists."

31 *Reasoning*

Have Read: Rybacki and Rybacki, Ch. 6
In Class: Exercises on pp. 110-112, #5 (A-I)

November:

- 2 MID-TERM EXAM
- 7 Return Mid-term Exam
Discuss Collaborative Exchange Assignment
- 9 *Argument Styles: The Collaborative Model*
In Class: Constructive Controversy: Stranded in the Desert
Due: Topics for Collaborative Exchange
(If possible, select a policy claim to dispute.)
- 14 *Argument Styles: The Collaborative Model*
Have Read: D. and F. Johnson, "Controversy and Creativity"
Due: Self-assessment from Johnson and Johnson, pp. 221-222
- 16 Two-person Collaborative Argumentation Exchanges
- 21 Two-person Collaborative Argumentation Exchanges
- 23 *Argument Styles: The Competitive Model*
Have Read: Infante, Chs. 1,2,7
Complete: Verbal Aggressiveness Scale in Infante, pp. 153-154
Due: Propositions for Policy Debate, team assignments
- 28 *Presentation and Refutation*
Have Read: Infante, Chs. 5, 6, 9
In Class: Buckley vs. Galbraith (an example of verbal aggressiveness)
- 30 View, Flow, and Judge PECO Debate or a Presidential Debate

December:

- 5 Four-person Competitive Debates: Policy Propositions
- 7 Four-person Competitive Debates: Policy Propositions
Due: Course Notebooks

Final Exam Period

Assignments and Exams

1. Definition Speech (10%)
2. Speech to Establish a Value Claim (Argument Brief due) (10%)
3. Collaborative Argument Exchange (Argument Brief due) (15%)
4. Policy Debate (Argument Brief due) (20%)
5. Mid-term Exam (15%)
6. Course Notebooks (see below for details) (10%)
7. Final Exam (20%)

Course Notebooks

1. The course notebook will have two parts, one part including materials not previously graded, the second part including materials previously graded.
2. *Part I* should include the following previously graded materials:
 - (a) argument briefs for your value speech, collaborative exchange, and policy debate;
 - (b) instructor's evaluations of your definition speech, value speech, collaborative exchange, and policy debate; and
 - (c) mid-term exam.
3. *Part II* should include the following ungraded materials (evaluation of these constitutes the grade for your course notebook):
 - (a) self-evaluation of your four argumentation presentations (all of these will be videotaped and may be reviewed by you);
 - (b) flowing and judgment of the PECO debate;
 - (c) the in-class exercises on fact, value, and policy issue analysis;
 - (d) evidence samples due for evidence exercise #2; and
 - (e) assignment for the Buckley-Galbraith debate.

Guidelines for Collaborative Controversy

- A. *Controversies, or disagreements, if properly conducted, are valuable and can be encouraged through:*
 - (i) highlighting contrasting viewpoints
 - (ii) pointing out disagreements
 - (iii) trying to discover inadequacies in proposed solutions and reasoning
- B. *Collaborative controversy takes place in a cooperative, not competitive, context.*
 - (i) In the cooperative context, there are no winners or losers; the goal is discovery of the best ideas or solutions.
 - (ii) In the cooperative context, a secondary goal is maintenance of the relationships shared by the individual arguers.

C. *In collaborative controversy participants strive to achieve an understanding of both the position and the frame of reference of each other.* This requires giving others a full and fair hearing.

D. *In collaborative controversy participants work through several cycles of differentiation and integration.*

(i) Differentiation is the bringing out of differences in positions. It involves seeking out and clarifying differences among members' ideas, information, theories, and conclusions in order to fully understand them. Differentiation precedes Integration.

(ii) Integration is the combining of several positions into a new, creative position which satisfies all individuals in disagreement. The potential for integration is never greater than the adequacy of the differentiation already achieved.

E. *In collaborative controversy participants are critical of ideas, not of persons.* Disagreement is taken as an interesting situation from which something can be learned, not as a personal attack.

We can be highly critical of each others' ideas but at the same time affirm each other's competence and communicate respect and appreciation for each other as persons.

F. *In collaborative controversy participants strive to actualize the following communication practices:*

(i) Follow the canons of rational argument and draw tentative conclusions.

(ii) Take an active part in group discussions; express ideas openly, and accurately without defensiveness; seek critical feedback.

(iii) Value, respect, and take seriously everyone's contributions, and help all members, regardless of their status, to speak out confidently.

(iv) Practice communication skills like ownership of one's own ideas and feelings, paraphrase of others' ideas and feelings without making value judgments, and perspective taking.

***These guidelines rest especially on ideas developed by D. W. Johnson and F. P. Johnson in *Joining Together: Group Theory and Group Skills*.*

Collaborative Argumentation Exchange

1. Description

On the basis of informal conversations outside of class, choose a partner with whom you significantly disagree about a publicly controversial topic.

Carefully prepare for your 20-25 minute in-class collaborative exchange by reviewing the handout on procedures for collaborative exchange and by researching materials on your position in an effort to clarify and solidify that position.

2. Evaluation

Note that the two of you will receive the same grade. You will be evaluated on:

(a) your *argumentation skills*

(i) The two of you should identify the exact claim disputed between you.

(ii) The two of you should attempt to find mutually acceptable *definitions* of key terms.

(iii) The two of you should identify the important *disputed issues*.

(iv) Both of you should present a complete *argumentation case* in defense of your position and

then, together you should evaluate those arguments.

(b) your *collaborative communication skills*

(i) Your mutual goal should be identification of areas of *agreement*.

(ii) Both of you should work to maintain a positive *relationship* with your partner.

(iii) Both of you should make an effort to genuinely *understand* your partner's position.

(iv) Both of you should consistently work to *clarify*, *criticize*, and *integrate* your respective positions.

3. Note: *Criticism* takes a number of forms. Minimally, it includes critical evaluation of the definitions, arguments, and evidence presented by your partner. Definitions may be poor because they fail to meet the criteria of a good definition or you may not accept them for substantive reasons. (For example, a perfectly sound definition of life may be disputed by two individuals who take different stands on abortion.) Similarly, you can subject evidence of your partner to the tests of evidence and

arguments may be evaluated for fallacious reasoning and for whether they address key issues. Frequently, you will discover your disagreement is "substantive," that is, it is over what the key issues are and over what are the consequences of the positions taken. Even if you cannot come to an agreement on these substantive differences, you should note those areas where you do agree.

4. Due

An essay is due the class period following your collaborative exchange. This essay should

- a) state the claim disputed by you and your partner and sketch your position and that of your partner
- b) note key areas of agreement and disagreement. Identify any mutual agreements you came to.
- c) discuss how your collaborative exchange affected your own point of view.

Four-Person Competitive Debates

In class we will brainstorm for a list of currently controversial policy propositions. From these we will choose the four claims most appealing to the class members. At this point you decide which policy claim you wish to research and argue and then find another member in the class who wishes to be your partner either in advocating or opposing the policy proposition. Teams are expected to jointly and singly research in depth their side in the debate. A detailed argument brief is due the day of your class debate. The grade on this brief will count one half of your final exam grade.

The in-class debates will run approximately 30 minutes. Format will be:

- First Affirmative (7 minutes)
- First Negative (7 minutes)
- Second Affirmative (7 minutes)
- Second Negative (7 minutes)
- First Affirmative (1 minute)
- Second Negative (1 minute)

We will discuss the debate obligations of these positions in class.

Your communication goal is to win this debate. Translated, that means you wish to convince the classroom judges (your instructor and classmates) that your side has presented the best case. Your judges will evaluate you on your *argumentation skills* (e.g., convincing definition of the terms of the policy claim, identification and argument of key issues, presentation of decisive arguments and evidence) and on your *advocacy style* (e.g., your assertiveness, aggressiveness, and nonassertiveness; your audience adaptation; and your delivery effectiveness).

Schedule

Class period Dec. 5 — 1:30-3:00 p.m. (Three teams will go)

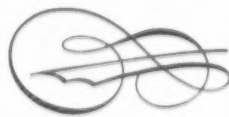
Class period Dec. 7 — 1:30-3:00 p.m. (Two teams will go)

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Consideration of Gender and Race in the Economics Curriculum: Content, Method, and Paradigm

◆ Robert Scott Gassler

This is a progress report on the first stage of a project at Ursinus College to integrate the new scholarship on women into the curriculum. It centered around a presentation by Peggy McIntosh and a group reading of *Women's Ways of Knowing*. The book addresses different stages through which women go in their learning process: received, subjective, procedural, and constructed knowledge. Other readings addressed the question whether the awareness of gender can ultimately help change the paradigm of the subject being taught.

The theme of Prof. McIntosh's talk was that the redesigning of the curriculum goes beyond adding a few items to the syllabus and involves changing the way we teach. Historically, McIntosh would expect the economics profession to deal with the integration of gender and race first by adding topics to the content of their courses, then changing their teaching methods, and later raising questions about the paradigm of neoclassical or Marxist economics. I believe that is the sequence being following in economics.

Content

Let me quickly go through course by course to show what I have been able to incorporate so far and what I am planning to do.

Introduction to Economics I assume that these students are still in the received knowledge stage, which my colleagues at Ursinus seem to confirm, so I use a combination of exercises and mini-lectures.

ROBERT SCOTT GASSLER studied social economics with economist Kenneth Boulding and women's history with sociologist Elise Boulding on the way to his Ph.D. at the University of Colorado. His research interests include political and social economics and the economics of the voluntary sector. He has been involved with interdisciplinary and innovative teaching for over twenty years.

The textbooks we agreed to use in common in this class are books on simple economic theory disguised as current events books [Sharp, Carson]. One of them discusses each issue (e.g., environment, defense, poverty) from conservative, liberal, and radical views. I stress the model building that we need them to know for the intermediate classes, and where I can I also take into account the received knowledge assumption: "Now repeat after me: there is no final answer."

Fortunately for me Barbara Bergmann just recently published a book which my wife said is very readable (she teaches German and has never had an economics course), so I have assigned parts of it. On her advice I am not using Hewlitt's book, since it should be read by someone more familiar with feminist theories.

All syllabus packets would have nonsexist language handouts, which I would treat as grammatical exercises.

History of Economic Thought Unfortunately the best book, and to my knowledge the only book on the market, is out of print. It is *Adam Smith's Daughters* by Dorothy L. Thomson and includes Beatrice Webb, Rosa Luxemburg, and my favorite, Joan Robinson. There are two reference books that can help: *Who's Who in Economics* and *The New Palgrave*, which is an excellent dictionary and encyclopedia of economic theory, the only one I know of that is any good. To my relief, I found an index of biographies in the back.

Since this is at the 200 level, I place it in the received and subjective knowledge stage. We can stress the relation between theories and the times in which they were written, which is a theme of my favorite text on the subject, Robert Heilbroner's *The Worldly Philosophers*.

One function of this course is to cover those points of view left out of the current paradigm. I

know of no body of separate feminist economics, but there are two items I will include on my syllabus here and elsewhere. One is Ferber and Tieman, which talks about the things formerly left out that are now getting more attention, like the theory of decision-making within a household and the counting of household production in the GNP. The other is a wonderful paper by Bergmann that I discuss below.

313 Economics of the Public Sector This is the course in which I can include the most material related to feminism and issues like child care and the feminization of poverty. It has intermediate micro- and macro-economics as prerequisite, so I assume that the students are at the subjective and procedural knowledge stages.

Many of my readings are taken from *Challenge* magazine and from Danziger and Weinberg. There is a new text by Blau and Ferber which is as close to a survey of feminist economics as I have seen. It is written to be used as a supplement to a micro-economics textbook. It has a wonderful chapter on comparative economics.

I have taken to making handouts that work students through the difficult or lengthy parts of the course, and they can be plugged into other courses as well. One module I have used and want to revise is the one on "Market Failure and the Role of Non-market Activity" in which it is demonstrated that free markets fail to do well under very realistic situations. I am going to base another one on my talk to the women's studies course on the feminization of poverty, and work up a third one on the theory of choice where the subject is a woman on welfare who also wants to work.

Comparative Economic Systems I assume subjective and procedural knowledge, but no geographical or historical knowledge. So I use a somewhat theoretical textbook and the module on market failure and nonmarket activity, and supplement them with heavily descriptive readings. I may include Norway and Ireland and on the one day I do third world (we have another course for that) the Philippines and maybe Pakistan. Of course there is also plenty of material for my purposes on women in the world, women in the USSR, etc.

Advanced Microeconomics This is a capstone course so I assume procedural and constructed knowledge. I can include all three modules and I have already included several professional journal articles on such things as welfare dependence, an econometric study of affirmative action, and my

own specialty, the role of the voluntary nonprofit sector.

Mathematical Economics This course is also a capstone, for the joint major in mathematics and economics. The only difference to me between this course and the preceding one is that in this one I can pull out all the stops, since the students' math is better than mine.

Method

One cannot assume that all students pass through all stages in their lives, much less their college careers. Nonetheless, I have to start somewhere, which is why I decided that courses for first-year students should assume received knowledge and set students up for the next stage, and so on. Of course college courses are really taught only at two or at most three levels in the social sciences.

One problem I have not been able to overcome is what to do about argumentative men. This is the third time I have taught economics of the public sector at Ursinus and each time the most talkative students have been men. In two of those courses the talkative man has been aggressive and seems to have intimidated most of the other students, especially the women. In only one of those classes was there a woman who would "stand up to him" intellectually, and then it would degenerate into an argument.

Paradigm

The notion of a paradigm in the Kuhnian sense [1962] is well known in the economics profession and the academic world in general. In economics there are two paradigms, related historically: the Marxist paradigm, which traces its origins through Adam Smith, and the neoclassical paradigm, which dominates American economics, having split with the Marxist in the middle of the nineteenth century. I do not know much about the former, except what I had to learn for classes in comparative economics and the history of economic thought, but I am well versed in several variations on the latter.

Barbara Bergmann [1987] provides a scathing critique of the neoclassical paradigm. She says the theories are generated mostly by introspection and woolgathering over a few isolated facts garnered from everyday living, and the testing is so faulty that virtually no major theoretical proposition has ever been rejected on econometric grounds. In order to translate the theory into something testable, so many auxiliary propositions must be added

that the failure of the test need not reflect on the validity of the theory but rather on the appropriateness of some extra assumption which is easily discarded.

Feminist economists have not yet proposed an alternative paradigm. However, the issues raised by

such authors as Ferber and Tieman can influence the direction of economic research and in turn can liven the debate as we run up against methodological questions such as those raised by Bergmann.

E

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An Administrator's View of the Old Chinese Curse: We Do Live in "Interesting Times"

◆ *Karen Wiley Sandler*

There's an old Chinese curse that comes to mind each time I think about the development of Women's Studies in recent years. The curse, "May you live in interesting times," must have been written for those of us who want to see change in the traditional curriculum and in the traditional approaches to teaching found on most college campuses. We do, in fact, live in very interesting times. Change comes slowly; but sometimes in light of what has happened in the past, that slow change can seem kaleidoscopic! Indeed, enlisting faculty and administrative support—the purported topic of my talk today—can be likened to jacking a sagging house frame. You have to go slowly, micro-inch by micro-inch, to assure success, both structurally and aesthetically. Otherwise, the house may fall down and be in much worse shape than before the attempted repairs. That's one thing that makes our times so interesting.

Because, often it seems that we can't wait, that we must move and move fast or the house will fall down. Enlisting support for the kinds of changes implied in a curriculum integration project requires a knowledge of when to move and when to wait, when to push and when to hold back, when to shout and when to stroke. And, although many of the strategies for enlisting faculty support resemble ones that are most successful for gaining administrative support, some will work with only one constituency. The times certainly are interesting.

Today, my presentation will focus on enlisting administrative support for curriculum integration pro-

jects and for Women's Studies programs. I have six major points to share with you drawn from my experience as a faculty member and administrator on two campuses involved in curriculum integration programs and the establishment of a Women's Studies Program.

Include All Constituencies

Efforts to give legitimacy to women's perspectives should include every constituency of your campus. And I really mean every one. The more groups you include, the stronger and more effective will be your impact on the campus. It's obvious, of course, that you begin by involving as many of the women on campus as you can. Try not to overlook obvious links such as the common cause that exists between women faculty and women administrators. Both groups, for instance, suffer from the "invisibility" factor. Women faculty and women administrators will frequently find similar issues such as child care, maternal leave, salary differentials, unequal job expectations, or outright discrimination. Then there is the commonality among faculty, administrators, and students. We all lack "role models," for instance. We have probably all been discouraged from the professional path we select by gender-related factors, including an ignorance of what women have done in the past or what invisible obstacles our foremothers faced. Finally, there is the too often neglected group called "support staff." On my campus there are still too few voices raised to call for inclusion of staff on committees that have long included students or to object to grievous discriminatory practices undergone by staff when no faculty member would permit herself to be demeaned in such ways. Talk about "invisibility"! Yet if we include this constituency, as our Commission on Women is now doing, campus women find that staff people bring experience, wis-

KAREN WILEY SANDLER is Associate Provost and an assistant professor of French at Gettysburg College. Her scholarly interests send her into French Renaissance Literature. Recently, she has been very active in Writing Across the Curriculum and the Women's Studies Program.

dom, endurance, wit, and a tremendous capacity to support other women to the mix.

Find ways to get together with each other. Pot luck dinners worked well at Gettysburg—and still do—primarily because we made it clear from the beginning that no one needed to *cook* something in order to come. We have monthly dinners starting at 5:30 p.m. and at about 5 o'clock there is a mass exodus from campus. Many of the women head for

There are still too few voices raised to call for inclusion of staff on committees that have long included students or to object to grievous discriminatory practices undergone by staff when no faculty member would permit herself to be demeaned in such ways.

Pizza Hut, McDonald's or the local deli to pick up their pot luck contribution. I've eaten some strange combinations of food at those monthly dinners, but I have never thought about not going because I had not had the time to bake brownies (again). There are other ways: breakfasts at the Dining Hall or brown bag lunches. An informal speaker's series or a series of assertiveness workshops. Anything that brings women together in an informal, non-structured environment where class, salary level, or job type makes absolutely no difference!

From those first few monthly meetings will come mostly a sense of mutual empowerment—what my friend Herma Williams at Ithaca College calls "co-empowerment." The first sessions will probably be gripe sessions; let them go that way. We need that. We all need that. After some time, though, you should start to change policy. See what needs most attention on your campus and make a selective list while considering your strategies. The more input people have the more effective the strategies will be. One other word about getting started. This is where patience pays off. Most women have not been in positions where they can change things and they won't always have the most effective strategies in mind at first. If you can be in touch with others whose experience will help you, great! If your cam-

pus is more or less on its own, listen to each other and don't rush off to do the first thing that presents itself. Women's groups tend to be *very* democratic; action-oriented people within those groups can get impatient. But I've found that the results are more lasting if you work by consensus.

At some point early in the organizational stage, you must do all you can to garner the support of the President of your institution. Her or his assistance is absolutely essential to the smooth operation of integration projects. With a President's interest and cooperation, you would do best to establish a Commission on Women to serve as an advisory body to the President. Get the biggest budget you can manage. On most campuses, commissions with budgets are perceived as important. Those without budgets are mostly "lightweight." Besides, you will have plenty to do with that budget.

Now what to do if the President is benighted or at the least lukewarm? It's not impossible to get things accomplished, but it will take more careful planning and a lot more patience. If you cannot manage a Commission on Women or its equivalent, then do your best to get women on key committees, especially Search Committees. Volunteer for committees such as Fiscal Policy, Admissions, Financial Aid as well as the more visible and powerful ones. Often the Assistant to the President is female; you will want to include her as an important ally. Look for other top-level potentially sympathetic administrators and enlist their support. Sometimes they can help enlighten a resistant President and even if they can't, they can still assist you.

Emphasize That "Spark" Contributed by Women's Studies

Chances are you recognize what I mean by this topic. Most of us involved in Women's Studies know that our teaching, thinking, and research programs have been revitalized by work in Women's Studies. As one of my colleagues at Gettysburg pointed out during the faculty debate on the Women's Studies program, he had been teaching for many years and was getting a bit jaded when he began to take an interest in Women's Studies. That interest literally reshaped his teaching and research; he says he is a new and rejuvenated teacher and scholar. His experience is not isolated; we need to share this information with our colleagues and with administrators on our campuses. Academic administrators in particular will love to hear this message! They need to know, however, what the good ef-

fects are before they will commit scarce resources to an unknown project. So tell them.

It is helpful if you can tailor your arguments for resources to meet the specific needs and interests of your campus. Be aware of what are the "hot issues" on your campus and nationwide and then see how integration projects respond to those needs. For instance, there have been numerous articles and books lately that lament the breakdown in student-faculty rapport and call for a renewal of high-quality teaching. We know the beneficial effects of Women's Studies on the teaching and learning process. We should help administrators see that connection. Faculty development is another example. A great deal of time and thought goes into developing plans for encouraging older, burned out faculty to revitalize their teaching and scholarship. Why not show your academic administrators the link between involvement in Women's Studies or an integration project and faculty renewal? It does not take much time or effort to collect anecdotal evidence on this score.

Unexpected Allies/Unexpected Opportunities

The challenge of garnering support lies in knowing when to make your own opportunities. Support will often come from unexpected places so be creative when you are thinking of who on your campus could offer assistance. A brainstorming session is helpful. Think of those people who are the most energetic, the most open-minded, and the most respected. Then think of those who are less so, but who stand in need of inspiration and renewal. Both of these groups can provide you with essential support. Some of the ways you can integrate women's perspectives into existing areas of the curriculum include Freshman Seminars, First Year/Freshman Experience courses, and Honors programs. Study your college's distribution or core requirements carefully to assure that Women's Studies or transformed courses will meet these requirements. Finally, whenever someone proposes a course change or a curricular change, be sure to think about the potential for integrating women's perspectives into that proposal. The author of the proposal may not even have thought about that aspect. She or he may be an unexpected ally.

Separate the Academic and Political Agendas

There will be some who disagree strongly with this advice. However, I believe that integration projects and Women's Studies programs fare better if they are separated from the more pressing and more

flammable political agendas that will certainly be present on your campus. Faculty and academic administrators relate best to *academic* arguments when you discuss curricular reform. Women's Studies is a young discipline, bringing energy and innovation to the curriculum. That is, *in itself*, a compelling argument. We need to establish Women's Studies as a legitimate academic discipline with as little muddying of the waters as possible. Other administrators will be less likely to resist if we can keep those agendas separate. Many who feel threatened by Women's Studies and integration projects will be embarrassed to admit this feeling in an academic discussion while they will not hesitate to bring out all their ammunition as soon as we cross into the social and political arena. Eventually, that must happen, of course; but I prefer to have a strong and established program in place before it happens. You also run the risk of alienating the purists among the faculty who still believe that intellectual issues are discrete entities untouched by politics and social constructs. So I suggest separate agendas and separate groups to deal with these agendas, although obviously these groups will support and encourage each other.

"If you can't beat 'em, join 'em"

A particularly effective way to garner administrative support is to become a part of the administration. Now, I imagine that some of you will be thinking that I am advocating treason; but I can say from experience that women seem more successful than men at maintaining credibility with former faculty colleagues once they have become administrators. Women bring particular talents to administration; as "outsiders" and "newcomers" to the power scheme, they ask different questions and think of innovative solutions. I cannot number the times I have thought of a "Carol Gilligan approach" to a situation when my male colleagues, good-hearted as they can be, are still rule-bound and constrained by "either-or" thinking. We need more women in positions of influence and authority and the only way to get them there is to put our best people in line for these positions. Besides, we—all of us and the causes we support—need the training and experience. After four years as a full-time academic administrator, I now know how to make a budget, how to listen for adversaries in the friendliest of speeches, how to argue effectively for change, how to lose and win with grace. I knew some of these things as a faculty member; any bright person can know them. However, I feel more confident and

certainly more willing to exercise my skills on behalf of something I believe should happen. This is a valuable service that women should be providing each other.

The challenge of garnering support lies in knowing when to make your own opportunities.

There are many ways to "join" the administration. Service on key committees is one; work as a department chair is another. You can do a great deal of good in such positions and learn a lot in the bargain. Our campus uses faculty members for part-time administrative tasks all the time. If you are asked to do this kind of job, don't reject the idea out of hand. In fact, don't wait to be asked. Volunteer! And should the opportunity arise to make a career move, I hope you will think of it (at least partially) in terms of what your new position would allow you to do for the reform of the curriculum and for the advancement of women.

Avoid the Adversarial Mode

This last piece of advice is probably the most difficult to put into words because I do not want to imply that this is the prevalent mode on campuses. However, in a world of scarce resources, it is hard to convince people that sharing is the best route. We need to practice what we preach as feminists; that means sticking to an inclusive, democratic, non-competitive, non-hierarchical attitude when possible. I have found that the pervasive worldview in most colleges and universities is that of the "zero-sum-game." In other words, there is only so much pie and if I get more, you get less. That is NOT the only way to view things and women have an important role to play in turning things around. If you

have not already read the book *Getting to Yes*, I recommend it highly. The author makes it clear that there are many situations in which negotiation from a different vantage point will give everyone a better solution than the old "you win; I lose" way. So, in order to enlist faculty and administrative support, we need to change our perspective and thus our ways of dealing with our colleagues. And we need to help them do the same.

That's not easy. Here are a few practical suggestions to get along the road. Build bridges with your "unexpected allies." Take someone to lunch and find out what her or his program needs. Emphasize commonalities and connections. Where paranoia exists (and what campus does not have its share?), do not escalate it. The old axiom of counting to ten works here. In the presence of fear, anger, and territoriality the most common reflex will be to respond in kind. Count to ten. Think about it. See if there is another way.

Sometimes there is no other way. Sometimes we have to stand and do battle. I don't suggest that we run away from conflict. Just that we manage it. Try to select your battles by trying other routes first before making it a fight. And expect to battle only over essential issues. This avoids expending effort, time, and political capital on needless skirmishes and it gains your group the reputation of being sensible and interested in the common good. It also gives your group the negotiation practice that ultimately is more useful than all the battle tactics. Finally, this way of dealing with conflict helps the administrators who want to help you because they, too, must select their battles.

I hope I have given you some practical suggestions mixed with a dose of optimism. Remember that the changes we propose in the curriculum will take time and effort as well as vision and persistence. It's like jacking up a house or coping with an old Chinese curse. Still, the work we have to do offers better rewards than living in un-interesting times.

E

Working with Women in the Classroom

◆ Joan Coulborn Stevens

In *Woman's Ways of Knowing* Belenky, Clinchy, Goldberger and Tarule set up a continuum of different stages of knowing. On one end of the continuum are the silent women who see themselves as subject to the whim of external authority, as voiceless. On the other end are the constructed knowers, women who realize that all knowledge is contextual, who experience themselves as creators of knowledge and value both subjective and objective methods of knowing.¹ Broadly speaking, our task as teachers is to help students make progress along this continuum. How one does this depends on the type of student one has. In my comparative literature classes at Moore College of Art, an all-woman's art college, I encounter many of those whom Belenky et al. call received knowers, that is, women who see themselves as capable of absorbing knowledge from outside authorities but as incapable of thinking on their own.² These students crave lectures on which they take copious notes, only to regurgitate this information on exams. Faced with such students, I have a two-fold job. First, I must get the students to value their own reaction to literature—according to Belenky et al., to find their subjective voices. Then I must teach them to use the procedures of my discipline—what Belenky et al. call objective methods for knowing.³ Ultimately, I hope to get them to link subjective voice and objective method, that is, to begin to experience themselves as often as possible as the constructed knowers mentioned above.⁴

I use a number of teaching techniques to support the students in developing ideas of their own so that they gain confidence in their subjective voices. Some of these seem obvious, but they are vital to setting up a student-centered classroom in which

the students see themselves as able to generate much of the important classroom material. To begin with, I almost never lecture; instead, I run a discussion. I use some fairly simple techniques to help students realize that many of the ideas in discussion come from them; for example, I acknowledge a student by name when repeating her idea; I take notes on the board of what students say in discussion; I will ask a student to repeat an idea slowly so that others can take notes on what she has said. I also use small collaborative learning groups of 4 students, especially for discussing poetry, to further free them from dominance by me as teacher.

In order to maximize the students' chances for having ideas to discuss in class, I assign questions to be answered in writing outside of class. This is a writing-across-the-curriculum technique whereby writing functions as a thinking tool. It also means that I am not the only one who knows what will be stressed in class; that is, I am not "teaching by surprise." Instead, the students have the control that comes with being able to think through ideas in private before class.

The mechanics of getting the students to answer these questions involve my making them up and distributing them in advance. Then in order to make sure that students write their answers before class, I walk around the room while taking roll and mark how many questions each student has answered. Class discussion focuses on the answers to the questions. We may answer the questions out of sequence or the material for the answers to several questions may be discussed at once. I usually collect the students' answers twice a semester and read a portion of each student's work, circling what seems particularly insightful. I *never* grade for the "right" answer as this is private writing, a chance for the students to express themselves without the pressure of grades. Combined with the mechanical techniques for running discussion, these questions help students find and believe in the value of their own ideas and to recognize their own voices.

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The questions serve a second important purpose: they help teach the students the procedures of literary analysis. Literature professors often judge students as weak, or lacking any analytical ability, when, in fact, they are perfectly capable of critical thinking, but simply are unfamiliar with the discourse of literary analysis. If they are provided with the questions typically asked of a text in literary analysis, they can quite frequently find the answers. Certain types of questions are particularly useful in helping students learn these skills. For example, I photocopy important passages from the text and include them in the questions; then I ask the students to underline what they see as significant in the passage and in the margin to make brief notes as to why they see the underlined portions as important. Finally, they write underneath the passage a general interpretation of the passage which reflects the ideas in their marginal comments. Sometimes in class I add a collaborative element to these passage analyses by asking the students to compare their interpretations written at home with those of several other students and then to write a synthesis of the

I acknowledge a student by name when repeating her idea; I take notes on the board of what students say in discussion; I will ask a student to repeat an idea slowly so that others can take notes on what she has said.

best of the group's ideas. In this way I take the students step by step through the process of textual analysis; the collaborative group provides a comfortable setting in which to practice thinking through several possible meanings and choosing among them.

I also use visually oriented questions in order to enhance the students' ability to think about literature. I came to this partially through classroom practice, but the research of J. Robert Hanson, who works with the general population rather than with visually-oriented students as I do, also indicates that material which is easily grasped visually helps people conceptualize ideas derived from that material.⁵ I use three sorts of questions which have a visual component.

Using a technique related to passage analysis, I ask students to make lists or plot out information in columns. For example, in teaching Ralph Ellison's *Invisible Man*, I ask the students to list 5 articles Ellison enumerates as belonging to the evicted elderly couple in Harlem and, to the right side of each article, to make a brief note of the significance of that item. Then they write a sentence or two explaining why the narrator's confrontation with the couple's belongings inspires him to make his speech. The visual clarity of both the list and the students' notes on the list's meaning makes it easier to sort out the components of this passage and to articulate the unspoken motives for the narrator's speech.

Another visual technique I use is to ask the students, when it's relevant, to set up a continuum of some sort. For example, in teaching Kafka's *Metamorphosis*, I have the students answer the following question: "Using the members of the Samsa family and the people Gregor works for, make a power continuum—that is, line up the characters from the most to the least powerful. Then explain why you lined them up as you did; this will involve a consideration of the sources of power. What impact does Gregor's metamorphosis have on his place in the power continuum?" Power, or dominance, is one of the crucial issues in *Metamorphosis*, but it is not one for which a clear-cut explanation is provided by the text. Asking the students to make a visual representation of the power structure, a seemingly simple task, forces them to think through the complex issues linked to power in the text.

With both the foregoing techniques I use a kind of visual map to help the students articulate complicated ideas. The third technique is more traditionally visual. I have them draw sketches of characters. A person does not have to be a visual artist to attempt a sketch, especially since the sketch is not being evaluated on its artistic merit. I use this either when there is detailed information about the appearance of the character in the text or when an author is emphasizing the impact of point of view, that is, how character A's vision of character B is determined by character A's mindset. For example, I had the students draw Caddy in Faulkner's *The Sound and the Fury* from both Benjy's and Quentin's perspectives. This generated a very interesting discussion of the contrasting types of nature associated with Caddy by the two brothers. In one very successful sketch situation, I asked students to draw Maria in the story "Clay" from James Joyce's *Dubliners*. Because they had to visualize what she looked like in order to draw her, even if their draw-

ings were only stick figures, the students saw her as gnome-like or witch-like much more readily than previous students who were only asked to discuss Joyce's description of her. Here as with the other visually oriented questions, I am using the visual to enhance the students' ability to raise the issues critics raise about the texts in questions.

Besides using questions to help students both find their own voice and learn the procedures of literary analysis, I have recently begun to use looping, which I learned at a Bard workshop. In looping the students write a series of responses to questions posed in class as a preparatory exercise before writing a paper. I have used looping to prepare students to write a paper comparing Franz Kafka and Edward Munch, this being one of several assignments linking two parallel courses on the modernist period, one in literature and one in art history. One of my questions was: "What would be the thoughts of the man in Munch's *Ashes* if he were to watch Kafka's Gregor making the frame for the picture of the woman in furs?" I have found this non-literary, provocative type of question works well in getting the students to articulate what they see, rather than what they think I want them to see in the works involved. After writing answers to several such questions, they write an assignment for themselves in which they will address issues raised by their an-

swers. As each set of answers is individual, the assignments and the papers will be individual. Because the students start working through the issues related to the assignment in class, looping allays some of the fears related to writing papers. More important, however, it helps them find their own voice since they will end up writing about issues which are of interest to them and which have surfaced as they go through the looping exercise in class.

To summarize, my goal is to help students find their own voices and to learn the procedures of literary analysis as they do so. In achieving this, the students function as constructed knowers in the classroom. Belenky and her colleagues point out in their chapter on educating women that a woman "needs to know that she is capable of intelligent thought."⁶ I believe that I help my students learn this by centering the classroom discussion around their discoveries. Often my role is reduced to imposing an interpretive grid on information the students have generated from their reading and their answers to questions. Thus, I am not the only one in the class with answers. I find such an atmosphere in which professor and students discover and develop meaning about literature together to be most productive for learning.

E

Endnotes

1. Belenky, M. F., B. M. Clinchy, N. R. Goldberger, and J. M. Tarule, *Woman's Ways of Knowing: The Development of Self*. New York: Basic Books, 1986, pp. 15, 23-24.
2. Belenky et al., pp. 15, 35-36.
3. Belenky et al., pp. 15, 93-99.
4. It would be presumptuous to maintain that in one semester I can help 25 received knowers transform themselves completely into 25 constructed knowers. I am not a theoretician but my life and teaching experiences suggest that a person could well function as a constructed knower in one discipline while assuming the role of a received knower in another. Further, I interpret the mindset of a person who functions most of the time as a constructed knower as rooted in maturity and a sense of control and confidence. But a person's confidence and sense

of control fluctuate as do the life experiences which inspire them; therefore, I assume that even the most mature person would not experience herself constantly as a constructed knower. These considerations lead me to expect that my students will experience themselves as able to construct knowledge about literature only part of the time. When for one reason or another a student's self-confidence is low or she is having trouble grasping a particular concept that we are using to analyze a text, she will function as a received knower; that is, she will just take notes on what another student or professor says. However, the total classroom experience will enhance her sense of herself as a capable thinker.

5. J. Robert Hanson, "Learning Styles and Visual Literacy: Connections and Actions," paper

delivered at The Carl Jung Center Lecture Series, Philadelphia, November 1, 1987.

6. Belenky et al., p. 193.

Notebook Questions—Kafka—*The Metamorphosis*

Part I

1. What is Gregor's job like and what was his role in the family before he became a bug?
2. What does being a bug symbolize, particularly as a response to Gregor's family life and his job situation? Look at the paragraph on p. 6 that begins with "First of all..."; here Gregor is thinking about overcoming his metamorphosis. What sorts of things does he see as helping him do so and what do these things have in common? As antidotes to the bug state, what further do they reveal about the symbolism connected to the bug?
3. One important aspect of this story is the issue of power and control. Using the members of the Samsa family and the people Gregor works for, make a power continuum—that is, line up the characters from the most to the least powerful. Then explain why you lined them up as you did; this will involve a consideration of the sources of power. What impact does Gregor's metamorphosis have on his place in the power continuum?
4. On page 3 and later on page 10 there are references to a picture Gregor has recently framed. Make a thumbnail sketch of the woman in the picture and explain what both she and the act of framing the picture represent.
5. In the attached passage from Part I underline the important words or phrases, making brief notes in the margin about their meaning as you do. Then write a general interpretation of the passage which would be supported by your marginal notes.

"But sir," cried Gregor, beside himself, in his excitement forgetting everything else, "I'm just opening up, in a minute. A slight indisposition, a dizzy spell, prevented me from getting up. I'm still in bed. But I already feel fine again. I'm just getting out of bed. Just be patient for a minute! I'm not as well as I thought yet. But really I'm fine. How something like this could just take a person by surprise! Only last night I was fine, my parents can tell you, or wait, last night I already had a slight premonition. They must have been able to tell by looking at me. Why didn't I report it to the office! But you al-

ways think that you'll get over a sickness without staying home. Sir! Spare my parents! There's no basis for any of the accusations that you're making against me now; no one has ever said a word to me about them. Perhaps you haven't seen the last orders I sent in. Anyway, I'm still going on the road with the eight o'clock train; these few hours of rest have done me good. Don't let me keep you, sir. I'll be at the office myself right away, and be so kind as to tell them this, and give my respects to the head of the firm."

Part II

1. In Part II Gregor sinks further into the state of being a bug. What do the changes in him add to the symbolism of being a bug?
2. How does the information we get in Part II about the family's finances impact on the power continuum you constructed for Part I?
3. Why is Gregor's sister's interest in the violin so important to him? What does it symbolize?
4. Note briefly the different stages Gregor, Grete and Mrs. Samsa take towards the removal of Gregor's furniture. What do they reveal about the power struggle between Grete and her mother? What do you see in the description of Gregor's attempt to save the picture of the woman dressed in furs? When Gregor is willing to defy Grete to save the picture, what aspect of his personality is revealed? What happens to Gregor's defiance when he tries to help his sister come to the aid of their ailing mother?
5. How is the confrontation that takes place when Gregor is locked out of his room and his father returns related to the end of Part I? What role does the mother play and what psychological issues are raised by these confrontations between Gregor and his father?

Part III

1. All the characters undergo metamorphoses in the story. By the beginning of Part III how have the other members of the family changed? Set up a new continuum to reflect the family's current power structure. Again what determines whether a character has power?

2. Draw a thumbnail sketch of the new maid, of Mrs. Samsa, of Grete. How are they different as women? Given what Gregor the bug symbolizes, why is the new maid an apt person to deal with him?
3. What role do the roomers play in terms of the power slot they fill?
4. For the attached passage from Part III underline what you see as the significant words and phrases, writing marginal comments as you do. Then write a general interpretation of this passage which would be supported by your marginal comments.

Admittedly no one paid any attention to him. The family was completely absorbed by the violin-playing; the roomers, on the other hand, who at first had stationed themselves, hands in pockets, much too close behind his sister's music stand, so that they could all have followed the score, which certainly must have upset his sister, soon withdrew to the window, talking to each other in an undertone, their heads lowered where they remained, anxiously watched by his father. It now seemed only too obvious that they were disappointed in their expectation of hearing beautiful or entertaining violin-playing, had had enough of the whole performance and continued to let their peace be disturbed only out of politeness. Especially the way they all blew the cigar smoke out of their nose and mouth toward the ceiling suggested great nervousness. And yet his sister was playing so beautifully. Her face was inclined to one side, sadly and probingly her eyes followed the lines of music. Gregor crawled forward a little farther, holding his head close to the floor, so that it might be possible to catch her eye. Was he an animal, that music could move him so? He felt as if the way to the unknown nourishment he longed for were coming to light. He was determined

to force himself on until he reached his sister, to pluck at her skirt, and to let her know in this way that she should bring her violin into his room, for no one here appreciated her playing the way he would appreciate it. He would never again let her out of his room—at least not for as long as he lived; for once, his nightmarish looks would be of use to him; he would be at all the doors of his room at the same time and hiss and spit at the aggressors; his sister, however, should not be forced to stay with him, but would do so of her own free will; she should sit next to him on the couch, bending her ear down to him, and then he would confide to her that he had had the firm intention of sending her to the Conservatory, and that, if the catastrophe had not intervened, he would have announced this to everyone last Christmas—certainly Christmas had come and gone?—without taking notice of any objections. After this declaration his sister would burst into tears of emotion, and Gregor would raise himself up to her shoulders and kiss her on the neck which, ever since she started going out to work, she kept bare, without a ribbon or collar.

5. What motivates Gregor to allow himself to die and what kind of a person does he appear to be in light of this act?
6. How is Gregor's death at the end of Part III linked to the fact that the maid finds Mr. and Mrs. Samsa in their marriage bed? What does this aspect of the ending add to the confrontation between Gregor and his father at the ends of Part I and II?
7. Make two short parallel lists, one of Gregor's activities before and after his metamorphosis and alongside it one of Grete's activities at the beginning and at the end of the story. What similarities and differences are there?

Looping Exercise for Munch and Kafka

This exercise is designed to prepare the students to write a paper comparing Munch and Kafka. The paper is one of several assignments which link two courses that run parallel to each other, one on the art history and one on the literature of the modernist period. Before doing this exercise, the students will have completed class discussions of both Munch and Kafka in their respective classes. In doing the exercise, the students look again at the slides of the Munch paintings mentioned below and then write in answer to the following questions.

After each writing session, a number of students read their answers and we discuss them.

Group I

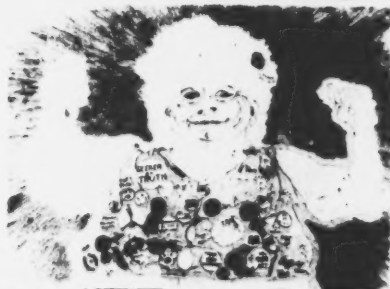
1. Write down Gregor's thoughts as he looks at the Munch painting *Madonna*.
2. What are the thoughts of the man in *Ashes* as he watches Gregor make a frame for the woman in furs?

Group II

1. Write a dialogue between the figure in *The Scream* and Gregor.
2. What would the people in *Evening on Karl Johan Street* say if they saw Gregor crawling down it?
1. Give a name that is an emotion or a theme to what you see as the most interesting of your two groups of writings.
2. Write a dialogue between Munch and Kafka in which they discuss *how* they express this theme/emotion.
3. How would you go about supporting the ideas in your dialogue with a careful analysis of *Metamorphosis* and of at least two of Munch's paintings?
4. Write an assignment for yourself the end result of which is an *essay* (as opposed to a dialogue) in which you explain how—and why—Munch and Kafka express the theme/emotion you have chosen.

N.B. In discussion be sure to make clear the difference between *how* and *why*. Use visual mapping to show how proof is set up, if necessary. Have students write theses for the essay, if necessary.

WOMEN AND AGING



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Ways of Knowing in the Speech Classroom

◆ Nancy Wyatt

Women's *Ways of Knowing* (1986) describes the results of an extensive study of how women experience the processes of learning and knowing, both within and outside the academic setting. In this essay, I will address one of those ways of knowing, procedural knowledge, and illustrate how mastery of that skill is necessary for success in the public speaking classroom. First, I will describe the two types of procedural knowing, and then I will illustrate how the various tasks in preparing a public speech encompass both separate and connected procedural knowledge.

Belenky et al. describe five major epistemological categories, or perspectives on knowing, which they have connected with women in different life situations. Those five categories are (1) silence, (2) received knowledge, (3) subjective knowledge, (4) procedural knowledge, and (5) constructed knowledge. Our concern is only with the fourth category—procedural knowledge.

This work is particularly appropriate to the study of public speaking, because the metaphor Belenky et al. discovered in their study of women was that of finding a voice. "We found that women repeatedly used the metaphor of voice to depict their intellectual and ethical development; and that the development of a sense of voice, mind, and self were intricately intertwined" (p. 18). In learning how to prepare and deliver public speeches, students, male and female, find their own voices. Coming into the classroom, students often doubt their knowledge and experience, as well as their ability to

create and deliver an effective message in public. In the classroom students learn specific procedures for planning, developing, and practicing the skills involved in preparing and presenting public messages. By learning how to create and deliver messages, students literally find their own voices.

Procedural knowledge is described in *Women's Ways of Knowing* as the voice of reason. Procedural knowers, in the study reported by Belenky et al., were students attending or recently graduated from prestigious colleges (p. 87). Procedural knowers understand that institutions may deceive and that they can know things by reasoning as well as by personal experience. "Knowing requires careful observation and analysis" (p. 94). Belenky et al. distinguished two different types of procedural knowing: separate and connected.

"Separate knowers" depended on formal logic to discover and present truth for public exposition. The rules and procedures for separate knowing are clearly spelled out; they have been taught for centuries in the classical study of rhetoric as the art of persuasion. "Connected knowers" have no such clear cut procedures; they try to understand another point of view or a different perspective by vicarious experience. They attempt to put themselves in the other's place and use commonality of experience as the basis of knowledge. This procedure has been used in literature classrooms for the same centuries.

The description of separate knowing is almost a perfect fit for the public speaking classroom:

Separate knowers speak a public language. They exhibit their knowledge in a series of public performances, and they address their message not to themselves or to intimate friends but to an audience of relative strangers. Often, the primary purpose of their words is not to express personally meaningful ideas but to manipulate the listeners' reactions, and they see the potentially hostile judge (p. 108).

Students memorize the legitimate and nonlegitimate logical reasoning patterns and the rules of evi-

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dence. They learn to recognize reasoning fallacies, false forms of evidence, and unethical emotional appeals. Students learn to arrange ideas in logical sequences and to select speech supports in the forms of examples, statistics, and quotes from authority that meet the rules of evidence. Students apply the formal logical rules to the tasks of discovering what to say and organizing and phrasing their public statements.

In the classroom students learn specific procedures for planning, developing, and practicing the skills involved in preparing and presenting public messages. By learning how to create and deliver messages, students literally find their own voices.

Although most teaching in the public speaking classroom has centered around this formal and logical process, there are other tasks that require a form of connected knowing. Before they can formulate a message, speakers have to know and understand their listeners, a process often called "audience analysis." Although this procedure is often carried out by a formal process, I believe that is a task best suited to connected knowing.

Audience analysis refers to the process of finding out what the listeners know about the topic and the speaker, as well as discovering their attitudes toward both. Speakers are also enjoined to discover listeners' underlying values and motivations in order to develop appeals that will move them to be interested in the message and to change their beliefs to conform with those of the speaker.

The procedure most often taught for audience analysis is to use a variety of demographic indicators that describe the listeners to extrapolate the audience's attitudes, values, and motivations. This formal process proves unsatisfactory for the most part, because the result of such an analysis reveals only stereotypical attitudes, values, and motivations. Speakers are seldom faced with stereotypical audiences. A better method for audience analysis is one of connected knowing.

There are a variety of ways in which speakers can use connected knowing to learn about the listeners. The most effective method involves dialogue either with actual members or with representative members of the audience. Speakers are usually invited to speak; the people who issue the invitation can serve as information sources for speakers. Other people who have spoken to the same audience are another source of information, as are people who deal regularly with members of the group that comprises the audience.

It is relatively easy to estimate the listeners' level of knowledge on the topic, because it is possible to ask direct questions to elicit that information. But since it is difficult for most people to articulate their attitudes and values, an indirect method of investigation is called for to discover how people feel about the topic and what appeals might be useful in persuading them to change their minds or to act. In my own experience, casual conversation has proved the most useful tool in judging the listeners' feelings about the topic and about being informed or persuaded. Casual conversation admirably fits the description of connected procedural knowledge described by Belenky et al.:

In describing connected knowing the women we interviewed used images not of invading another mind but of opening up to receive another's experience into their minds. (p.122)

Procedural knowledge is "objective" in the sense of being oriented away from the self the knower and toward the object the knower seeks to understand. (p.123).

In this case, of course, the "other" is the audience.

In the relatively rare instance in which it is impossible to gather first-hand information about the audience's knowledge, attitudes, and values, speakers still have another method for analysis. This method is sometimes called "dual perspective" and consists in the imaginative act of putting oneself in the place of the other and asking how they might feel or what they would know about the topic. This method is also another variant of connected knowing, using self-knowledge to gain knowledge of the other.

Once speakers have analyzed and understood the audience and organized the logical structure of their message, they must choose the best evidence and appropriate style or language in which to phrase their ideas. Speakers can use formal rules of logic to rule out invalid forms of evidence, but those formal rules do not guide speakers to choose those forms

of evidence most likely to be acceptable to listeners or to sway their emotions. Here again, speakers can use connected ways of knowing to judge *which* examples or statistics or quotes from experts might be most effective with this particular audience. By imaginatively putting themselves in the place of the listeners, they can best judge what style of language is most likely to appeal to listeners. They can also judge how to speak in order to capture the listeners'

Casual conversation admirably fits the description of connected procedural knowledge described by Belenky, et al.: "In describing connected knowing the women we interviewed used images not of invading another mind but of opening up to receive another's experience into their minds." (p. 122)

attention and to persuade the listeners that they are trustworthy, concerned, and honest speakers.

Good speakers monitor their effect on the listeners and adapt their performance as they speak. Again this is a task of careful observation and analysis, clearly a procedural process. But is also a connected process for which there are no formal rules. Speakers must be sensitive to how listeners are receiving and interpreting the message, opening their minds to different interpretations of their own be-

havior. Speakers can slow down or speed up, leave out some things or add other things or change their style of speaking in response to the feedback from their audience.

I have to agree with Belenky et al. when they say that "conceptions of knowledge and truth that are accepted and articulated today have been shaped throughout history by male-dominated majority culture" (p. 5). This male domination has resulted in an overemphasis on separate procedural knowledge in academia and an underemphasis on connected procedural knowledge. One consequence of this imbalance is that formal rules of logic have been clearly spelled out, while those for connected knowing have not. As the authors of *Women's Ways of Knowing* put it,

The mental processes that are involved in considering the abstract and impersonal have been labeled "thinking" and are attributed primarily to men, while those that deal with the personal and interpersonal fall under the rubric of "emotions" and are largely relegated to women. (p.7)

Students in college expect to learn how to think rationally, but they do not consider connected ways of knowing as rational or logical. Teachers of public speaking must not only instruct students in the procedures for connected knowing, they must also persuade students that the knowledge gained from such procedures is valid. This is a difficult but important challenge. Speech teachers seem uniquely placed to be able to work out and articulate the procedure for connected knowing that will lead to their acceptance and approval as a legitimate part of the college curriculum, not only in speech but in other disciplines as well.

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Women's Way of Knowing and Humanistic Mathematics: A Partnership

◆ Bill Rosenthal

The poet W. H. Auden once said that an important book is one that reads us and not the reverse. *Women's Ways of Knowing* (hereafter, pronounced *WWOK*) read me, in Auden's sense, in January of this year. Mary Field Belenky and her co-authors would be pleased, I feel, to hear of their role in not only alerting me to the issue framed in their title, but also in empowering me to tailor an in-progress project to a widely accepted view of the cognitive style of women.

The authors might also smile upon reading the foreword to the inaugural issue of the *Newsletter of the Humanistic Mathematics Network*, in which Alvin White of Harvey Mudd College states that two related themes of the Network's existence are "teaching mathematics humanistically" and "teaching humanistic mathematics" (1). Traditional mathematicians might excoriate Alvin for the circularity of his description, yet its style symbolizes the subjective perspective of humanistic mathematics at the same moment that its content depicts an epistemological position that conjoins and interweaves process and content.

Much has been heard in both the recent and distant pasts concerning the particular difficulties experienced by women in the study of mathematics. Hence it surprised me to read Rhonda Hughes' statement that 46% of the baccalaureate degrees awarded in mathematics in 1986 were obtained by women and that recent evidence indicates that women outperform men in calculus (p. 126). These data raise the question of whether it is necessary to grant special attention to women's issues in the de-

sign and implementation of the project soon to be described.

I believe the answer to be an emphatic *yes*. This information does not oppose the hypothesis that many women suffer from an *acquired* learning disability in mathematics and the sciences. Mathematics is in this context properly associated (but not equated) with the sciences, as a common pedagogical framework is the passing down of *someone else's knowledge*. It is in this sense that many scholars of gender studies criticize the canonical methodology of mathematical and scientific instruction. I quote from Belenky et al.:

The problem [with a purely objective instructional style] is particularly acute with respect to science. Science is usually taught by males and is regarded as the quintessentially masculine intellectual activity. And science is taught—or, at least, it is heard by the students in most introductory courses—as a series of syllabic statements. The professor is not indulging in conjecture; he is telling the truth. And, in one of the most shocking statements in all our hundreds of pages of transcripts, a student concluded that "science is not a creation of the human mind." (pp. 215-216)

This statement saddened but did *not* astound me, corroborating as it does the parochial thoughts and feelings I hear continually voiced by my own students. While such impressions are not the sole property of women, Belenky et al. contend that the natural instructional position of women is more subjective, intuitive, and personal than that of men.

I propose a methodology that responds to these issues in terms mainly of process but also somewhat in content. It is a methodology that ignores neither the objective nor the subjective but unites them; one that can be properly and proudly described as both Classical and Romantic. My hope is that a mathematical *Weltanschauung* largely created by a study of women's issues will benefit students of both genders.

BILL ROSENTHAL, Assistant Professor of Mathematics and Computer Science at Ursinus College and card-carrying academic feminist, devotes his professional time and energy to helping students find and use their voices. Most of his spare moments are spent thinking about how best to teach calculus and correcting for an illiberal education.

The kindred spirit and ideas of the Network's activists and the authors of *WWOK* have aided me in fashioning a partial, process-oriented answer to the question of how to integrate the new scholarship on women's learning styles with mathematical instruction. Sadly, feminist theory has of yet had little influence on the practice of my discipline. Core bibliographies on women's studies scarcely mention the M-word, while theorists largely include mathematics under the rubric of science. Although there is much worthwhile to be gleaned from the ideas of these scholars, mathematical feminism needs a room of its own. In any case, not one word of this scholarship will ever be read by most of my colleagues. Many of them have indeed made well-intentioned efforts to "add Emmy Noether and Sofia Kovalevskaia and stir," but that is all that they are likely ever to do.

One project that has arisen from the union of my intense dissatisfaction with conventional mathematical pedagogy, the influences of *WWOK* on my thinking and feeling, and my genetic predisposition, is a spanking-new course currently entitled "Calculus for the Liberal Arts" but soon to be renamed "Humanistic Calculus," which will debut at Ursinus this coming spring. The remainder of my time will be devoted to discussing the why, what, and how of this course, and to answering any and all questions that you may discover or create.

My metamorphosis from a scholar who viewed mathematics as a science, whose content comprises no more than unmotivated definitions, God-given axioms, and absolute truths, and whose only process is to construct Euclidian proofs of those truths, to a disciple who now values and leads others toward an appreciation of the human art of the *creation* of a body of knowledge, using evidence derived from the sensible world and the power of intuition, started with a recognition of, and then a disquieting and at times disabling dissatisfaction with, the simple observation that most students in mathematics courses were throwing up almost all of what was being fed them and looked appropriately miserable throughout. Adding insult and injury to insult and injury, the precious little Pabulum that *was* digested fortified only cognitive and affective fat cells, as lip service, at best, was paid to the development of the foundational concepts that the algorithms ostensibly serve. As for WHY people devised *this* algorithm rather than *that* algorithm, and as to the question to which an insufficient response negates an instructor's privilege to instruct—WHY do people care about studying this

stuff?—well, such issues were less welcome in most classrooms than will be most of us at Bill Bennett and Al Bloom's new think tank.

My first foray into a humanistically based (please take this to mean "historical, philosophical, and foundational") treatment of the calculus took place in June 1985 at Hartwick College. The participants were six members of the faculty and staff of "the Wick," ranging from a geologist who uses tech-

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niques of advanced calculus in his work to a Shakespearean scholar with no mathematical coursework since his previous incarnation. My preparation made me shamefully aware of my utter lack of appreciation of the genealogy of this discipline that I purported to love.

Largely as a consequence of what I perceived to be my "greatest success" as a mathematics instructor, my pedagogy grew more process-oriented, empathic, and language-based, and less authoritarian and deduction-centered, until September 1987, when a book by Susan Griffin shunpiked its way to the core of my soul. If you have read *Pornography and Silence*, then you may sense the effect upon me of associating Griffin's interpretation of the nature-culture schism with the divorce of subjectivity from objectivity; if not, then you might well hear my stab at a description as an attempt to eff the ineffable. *Pornography and Silence* did not merely read me. It decoded a sector of my inner life to which I had not yet been introduced, inaugurating the revolution in my consciousness that made me a quick study for *WWOK*.

So much for the *forshapeis*, as my grandparents often said. I'll now bring to table the entrée of my presentation and project, this being the "why, what, and how" of the Humanistic Calculus course in gestation. Why? To depict mathematics as *both* art and science; *both* beauty and truth; *both* inductive and deductive; *both* intuitive and logical. And, after the fact of Belenky et al., to create, in the consciousness of each participant, a marriage in which her or his experience in a mathematics course bigamously cohabits with the spouses (spice?) of other academic pursuits and the inner and outer lives. Without making value judgments of my colleagues' work, I can say that this perspective is pretty much absent from mathematical life in these United States, and is experienced only in passing by instructors and in failing by students.

What? Well, the stuff of Humanistic Calculus is *itself* the why and what, and is *not* the how, of the calculus. Concepts, personae, themes, motivations, rationales, and *never* ever techniques, at least not for the sake of technique alone. I cite a cogent corollary of the oft-repeated Gresham's Law ("Bad money drives out good"): "Algorithm drives out thought" (Stein). Humanistic Calculus is one course of which it *cannot* accurately be said: I Got Algorithm.

How? Ahhh—my favorite part. The ism of speaking *with* rather than *at* my minions dictates that the dialogue be in a language in which all participants are fluent, and *only* the vernacular qualifies as a dialect for this dialectic. The discourse will not be devoid of symbolic representation, but mathematical symbols will be treated as words that are linguistic *creations*, and as such are no different in character than English- or Any-language words. Indeed, the calculus itself (and, by extension, mathematics; and, by further extension, human knowledge) will be viewed and heard as a malleable *human creation* rather than a fixed and unimpeachable divine inspiration.

More details. The text for Humanistic Calculus consists of lecture notes, written as a first-person narrative that attempts to engage the writer in a discussion with the reader, who constructs and creates his or her own knowledge as the notes are processed. Class meetings will be semi-Socratic dialogues. I don't yet have a clear idea of classroom dynamics, but I do know that I will not lecture, and that I very much want to assist my students in developing the capacity to *question* and doubt.

Intuition and logic will be seen as coequal *partners* in the construction of knowledge. I haven't

been very subtle about this point in the notes written to date; indeed, this perspective will likely be worn on the sleeve of the course. As will the pedagogical iconoclasm that the calculus (and, by extension, ...) is *subjectively created by human choices*, first among these the subjects of study, themselves.

Questions have been raised by respected colleagues as to whether my implementation of the abstraction "humanistically based calculus" qualifies as a mathematics course. My response, which is to say that I cannot respond until the questioner defines "mathematics," is similar in content, and identical in spirit, to the questions that I delight in offering as

My metamorphosis ... started with a recognition of ... the simple observation that most students in mathematics courses were throwing up almost all of what was being fed them and looked appropriately miserable throughout.

answers to my students. A person who perceives mathematical process solely as Aristotelian deduction of fixed truth will decry the inclusion of Math 108 in the Ursinus catalogue; so too will those who think of mathematical content as a collection of algorithmically derived solutions. I need to address those critics who have supported my revolutionary approach, and who labor as tirelessly as do I, for the benefit of students whose natural curiosity has been deactualized by a "hidden curriculum" perpetuating and rewarding passivity (Fine and Rosenberg 259), and I pray that this can be achieved by some tangible measure of the course's efficacy. In the meantime, I know that Humanistic Calculus *will* be true to the physician's credo: First, do no harm.

With all due respect to my colleagues, I must gently chide them for forgetting that the ancient Greeks did not divorce mathematics and philosophy, and that there was no need for the term "Renaissance person" until *after* the Renaissance. In any event, I teach not mathematics, but persons.

My peers are generally pleased to hear that the course centers on what I view as *the* linchpin in the axle of the calculus—the *limit*. Although I will not ask you to suffer the fatuity of a reductive characterization of a discipline whose essence took two thousand years fully to realize, I *am* obliged to offer my feeling that a situation devoid of a limiting process is “not calculus.” Critics are understandably skeptical of the possibility that students who have not mastered the methods of ninth-grade algebra will be able remotely to appreciate, by use of *any* mediator of knowledge, this most subtle of *all* concepts in the undergraduate mathematics curriculum. I’m going to try the medium of *words*, as I *may* previously have mentioned.

My language is rendered of the fat of sexism, but (thankfully and at long last) this no longer distinguishes my style from the norm, as many authors of mathematics textbooks now write so as to include, if not yet the experiences of women, at least feminine names and pronouns. The features that most distinguish both my lecture notes and speech from the dubious standard of standard academic discourse are its tenor and tone. The rigid and stilted style of most mathematics texts and teachers is replaced by a conversational form of address that speaks to the second person from the first person in an attempt merely to *write as people talk*. No belittling banalities like “it is *obvious*” and “it *easily* follows.” No expropriations of the reader’s voice with fatuous isomorphs of the presumptions “*we* know” and “*we* recall.” I still find astounding the addictive power that formal writing wields over even the most consciousness-raised members of the academy.

More details, recorded in no particular order. Participants in Humanistic Calculus will be strongly encouraged to memorize -273.15°C —absolute zero. Two undergraduate assistants will work with me as “peer masters.” These women will be engaged as both learners and instructors; as the latter, each will lead a weekly discussion group, assist in the evaluative and feedback processes, and conduct office hours. And while I *know* the importance of designing effective mechanisms for measuring both student performance and the efficacy of the course itself, I haven’t yet had the strength to think through this issue.

Fondly recalling the closing theme of “The Beverly Hillbillies,” it isn’t time to say goodbye to Jed and all his kin until I say just a *few* words about the humanistic mathematics movement. The first baker’s dozen are as follows: Contrary to distressingly popular belief, the label “humanistic mathe-

matics” is *not* an oxymoron. As for more details, do I incur your wrath and blow my talk and project by making the artless suggestion that the meaning of this term *should be obvious* from the context of this paper? If so, do I reverse the takedown of self by asking you to trust that my description is faithful to the movement’s spirit, and then to *construct* your own knowledge of its heart and mind?

I hope that students of Humanistic Calculus will carry with them, throughout their lives, a personal understanding of, and appreciation for, the beauty

The calculus itself (and, by extension, mathematics; and, by further extension, human knowledge) will be viewed and heard as a malleable human creation rather than a fixed and unimpeachable divine inspiration.

of Newton’s science and the use of Leibniz’ art. Yet I will assign at least equal weight, in measuring the “success” of the project, to the degree to which my course and I enable participants to find a natural voice quieted by twelve-plus years of enforced and reinforced passivity. I fear that, in spite of the comfort afforded by a nonjudgmental aroma, many of my students will nevertheless be emotionally and cognitively distressed and displaced by the prospect of constructed knowledge and subjective truths. My prayers are for the validation of the hypothesis that these persons, innocent sufferers of the silence engendered by a fat, mechanistic, deactualizing, and anti-intellectual culture, will *only* be able to speak by having their sensibilities ever so *gently* abraded.

Two comments in closing. One is borrowed from Ruth Cowan, who has said of innovative methods based on feminist scholarship: “Don’t talk about it, just do it.” I don’t have a reference for this quote, but it *was* made in the context of women’s studies, and this *is* an informal article, so I hope that my omission doesn’t breach protocol. Theory is fine and necessary, but *only* as preparation for praxis that benefits our students, and I think that it’s better to start experimental implementations a little early rather than a tad and a half late. My final re-

mark makes a request for your help, and an offer of my own, by inviting you to consult with/write/

holler at me whenever your spirit moves you to do so. Thank you.

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Student Converts and Allies

◆ Nancy Ashton

Transforming the curriculum requires re-focusing ourselves in a number of ways. A major issue is the content of the course and the curricular materials and assignments related to that content. But we also need to re-focus on students, including them as co-inquirers in the process. It would be inconsistent to build the course content to include the usually excluded groups (e.g., people of color, women, working class) and then to maintain a pedagogy with the teacher as central, leaving the students out. A pedagogy of inclusion not only provides better teaching and learning; it also enables students to internalize a new world view and go into the world beyond that course as converts and allies who can spread the new world view.

There are, however, several sources of faculty resistance which need to be addressed. Some in the academy may be so accustomed to being in the spotlight and in power that it may be difficult to share the limelight and authority. Note that we do not *relinquish* our authority and the spotlight; we *share* them and allow students to also be key figures in course progress. Perhaps partly because of own undergraduate and graduate education experience and because we may have taken the easier, "in control" route in the past, it may be harder for us to risk co-inquiry and an alive, organic class than to safely walk in to *profess* from a prepared text. We know exactly where we are and where we are going but two problems are that the students may not be with us and we may miss interesting, educational detours. To be sure, it is not easy to break down our own behavior habits and the pattern of class

dynamics, but both we and the students need to unlearn the habitual, fall-in-the-rut patterns, as well as learn a new variety of patterns.

We need to directly face the transactional aspect of this; in other words, the resistances of students are main factors which can also prevent teachers from moving to a pedagogy of inclusion. (I'm indebted to Betty Schmitz who raised some of these factors in *Integrating Women's Studies into the Curriculum*, 1985.) First of all, some students resent deviation from what (they think) a course is "supposed to cover." We thus must let them know from day one of the term that the world today differs from a year ago, 5 years ago, 20 years ago etc. In other words, we all must be open to change in a changing world; teaching something the way it was taught ten years ago is a teaching based on obsolescence. Teachers can let students know that they need courses that prepare them to live in the contemporary and future worlds, so ways of the past may need to be amended. We can point out that traditional disciplinary knowledge is partial, incomplete and distorted in excluding so much and that we want to teach better than that. Faculty can work at debunking the idea that inquiry only takes certain directions. *Au contraire*, inquirers should be allowed to ask more than a select group of questions.

A second influence on student resistance is a dualistic approach to education in which they see a faculty authority with knowledge as a dispenser of wisdom, paired with passive students who need to be "taught." I let my students know that they are not a garbage can or other receptacle into which I put knowledge. They need teachers who say "I'm not here to *give* you pearls of knowledge; I'm here to help you find out how to get pearls on your own. Being a passive recipient doesn't help you to do that." There's a parallel to my mother's line about the built-in obsolescence of parenthood—i.e., college should prepare students to be able to learn and adapt without the professor. Students may need reminders that a major aspect of being

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educated is being a critical thinker—being able to choose a perspective on the world, ways of getting information and analyzing information and not being totally dependent on what someone tells you.

It would be inconsistent to build the course content to include the usually excluded groups (e.g., people of color, women, working class) and then to maintain a pedagogy with the teacher as central, leaving the students out.

A major problem is that students are not often rewarded for being active. Teachers need to let them know that they will be so rewarded now and then we must live up to the promise and not sabotage the endeavor by saying the rhetoric and then resisting student activity, input and disagreement with us. The bottom line is that co-inquiry and collaborative learning, not competitive learning, must be encouraged and rewarded.

This approach threatens many student's worldview by questioning traditional assumptions of our culture, and this is the third main source of resistance. In a sense we transformers of the curriculum are asking students to value what the world and educational institutions have devalued. They learn anew that their own experience or the experience of other unpowerful people can be the source from which learning proceeds. We help them to see a complex world and to see and value differences as well as seeing and valuing commonalities. They will learn not only about the great variation within human experience, but perhaps also a diversity of ways to deal with that variation, ways that do not rely on hoarding power, exclusion, and exploiting others for one's own gain. We are thus bucking major messages and trend in our culture.

A related, fourth factor feeding resistance is the form of upward mobility that we often see—students who want to “make it,” want to “have it all.” Mixed with smugness about opportunities is a deep anxiety about work especially and combining work with relationships, leisure and consumption. Many

of them want to succeed in the culture as it is now constructed; they want to match those paradigms of worth, not change them. They need to learn that strengthening their perception, thinking and other intellectual skills *will* equip them for a productive life and that they will need to be able to communicate and work *with* others. This involves knowledge, trust, mutual responsibility, cooperation and community. They need to be able to do power analysis (“Who benefits? Who doesn’t?”) and to broaden the meanings of power and authority. For the world to continue, students must learn to look to the long-term and to use and *share* authority and power. Starting the process in your course sets them on the way, but does not make it easy for you or them in the course. The dilemma with this resistance form is to keep from perpetuating the rising expectations, the sense of entitlement and the desire to make it big in our economy while not thus losing the students’ interest and attention.

A factor that relates more directly to our endeavor of undoing classism, racism and sexism in the curriculum is denial that there *is* a problem. Students may feel the isms are dead, or “laws made that illegal, so there’s no problem” or “it’s an individual problem, not the system.” In trying to move them past the denial we may threaten their vision of a comfortable future. They will be upset at the bad tidings that the isms are alive and kicking; they may grieve the loss of earlier illusions and perhaps hate the messenger who brings the bad news. Thus it is best for us to beware overemphasizing victimization and to avoid ranking the oppressions. Gender, race and class form a way of looking at the world. We can help students “try on my pair of glasses and maybe it will help you make sense of the world and your experience.” We want them to see the world through prisms of race, class and gender, but not feel defeated by what they see.

In a sense, what girds these factors engendering resistance is a sixth one which is knotty because it underlies all the others and because we have been taught that it should not be addressed in college courses. This idea that emotions are inappropriate in our work pervades the academy, yet we and students *will feel emotions*. So I think we need to make a place for them in the course. Class participants can identify, acknowledge and work through emotions. Using journals, open feeling sessions, or unsigned in-class writings are ways to allow emotions to come to the surface and be considered. For instance, occasionally a 5-minute “dumping session” (on paper or orally but without the anxiety of

taking responsibility) helps students to unload some emotions. Then you can introduce that content into the next class without students having to own the feelings. This can defuse hostility and prevent their generalized anger from focusing on you. This can help them work through guilt about complicity in the isms. The underlying message then is that you really *do* respect students' right to report their own experience, and that you are not excluding them and their feelings. The pedagogy thus is consistent with the goal of a curriculum transformed so

it does not systematically exclude the experience of some and overprivilege the experience of others.

If one can avoid these blocks, or more likely, defuse them, you will then have a class of students who have had their experience included and thus have gained a voice and been empowered. The fruits of your transformed syllabus and sensitive student-focused pedagogy will be a set of aware, sensitive students who next term go on to other courses and plant the seeds of a transformed curriculum so that eventually it will "include us all."

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Q: What has women on the outside, women on the inside, and is read all over?

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Disport etching of Colette by Priscilla TUCKER

Balancing the Curriculum, or, A Nurturing Project

◆ Myrna Goldenberg

Today a visiting feminist scholar at Montgomery College could engage any one of about three dozen faculty members in a conversation about women's contributions to the academic disciplines and enjoy a lively and lengthy give-and-take on the subject. It was not always so. Indeed, the key words are *today* and *give-and-take*: *today* because two years ago, odds are that the visiting scholar would not have found more than a half dozen faculty (at most) who would even have acknowledged the fact that women's contributions to the disciplines was, in fact, a serious topic; and *give-and-take*, because the scholar would have delivered a monologue rather than have enjoyed a dialogue.

We are in this enviable position now because of a process that we have nurtured since 1983. Five years ago, the Affirmative Action Director (and note the broadening of the territory by extending Affirmative Action to the curriculum), a dean, and I attended the Wheaton College Conference on Balancing the Curriculum (Spanier, Bloom, Boroviak). The Conference was exciting and informative. It filled our heads with ideas and our imagination with strategies. We became convinced that we could increase our campus' interest in feminist scholarship with very careful planning and extremely hard work. We acknowledged the fact that the principle that we took for granted is, indeed, profoundly threatening to the initiated as well as the uninitiated; that is, that any discipline that bases

its body of knowledge on the experiences and contributions and insights of less than half the world is incomplete and inherently biased and, quite likely, founded on inaccurate generalizations.

Committed to the task (and perhaps as obsessive as we were naive), the Affirmative Action Director and I agreed upon an approach that was based on three strategies:

1. Begin with an idealistic goal/outcome and expect to compromise;
2. Identify an approach to the project that is dynamic and open to revision, inclusive of faculty and administrators from all disciplines, and structured on key questions that both clarify our purpose and guide our efforts;
3. Work from a flexible but relatively detailed strategy that includes a timetable, a list of the coalitions that will be necessary in order to achieve the goal; some fallback positions (or alternative tactics); budget needs; and checklists that will enable us to identify and summarize milestones.

GOALS/OUTCOMES

Our goals were, first, to familiarize the college with recent feminist scholarship and, second, to encourage faculty to revise their courses and pedagogy to include this scholarship. In other words, we sought profound and sweeping changes across the college. We knew that the depth and extent of change would be as individual as the individual faculty member is. We understood that real change required changed faculty attitudes and, further, that such attitudinal changes, though far-reaching and worth the effort, are difficult to effect.

PRACTICAL APPROACHES

Like most other community colleges, we do not have a women's studies program. Therefore, we did not have program- or department-based faculty to assist other faculty prepare new bibliographies, dis-

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cuss feminist research, and experiment with feminist pedagogy and methodology. We do have, however, a core of faculty who have taught our three or four woman-centered courses in literature, history, sociology, and psychology each year, and we have other women faculty who are self-educated feminist scholars or feminist activists. We invited some of these faculty and others from several disciplines and from all three campuses and Continuing Education who we thought would be supportive of our goal to join a newly formed committee. This committee, the Integrating Women into the Curriculum Committee (IWCC), therefore, was broadbased, inclusive, and representative. Believing that a collaborative structure was more enabling than a competitive or hierarchical one, we established the committee's work "culture"; that is, share ideas, delegate tasks, and work by consensus.

The IWCC adopted a two-level strategy to accomplish its goals: first, prepare a schedule of general and regular programs on feminist issues and research in order to raise the level of consciousness of the college community and, second, establish a faculty development project to encourage and assist faculty to revise their courses. Insofar as possible, both strategies are based on several key questions, posed by Gerda Lerner, Elizabeth Minnich, and others, which feminist scholars now routinely adapt and integrate into their research and teaching:

1. Where are the women?
2. Why are they missing?
3. Has this subject/discipline/book/film/art project been biased by excluding women? If so, how?
4. Has this subject/discipline/book/film/art project been changed by the recent participation of female scholars/artists or by feminist scholarship?

STRATEGIES

With the IWCC as its sponsor, general programming became everybody's project. First, the IWCC launched the project with a week-long program in celebration of Women's History Month, 1984. Every day of Women's Week (the week inclusive of March 8, International Women's Day) featured a different guest lecturer, each discussing the impact of excluding and including women in the disciplines and in the academy. The keynote speaker, Peggy McIntosh, was followed by Toni Cade Bambara, Roberta Hall, Nancy Russo, and Judy Goldsmith.

Although we noticed hostility from some faculty, we were undaunted and generally encouraged by small numbers of interested and enthusiastic fa-

culty. In 1984-85, the IWCC began the Third Wednesday Lecture Series, a program that has continued to the present. Six times a year, on the third Wednesday of September, October, November, February, March, and April, the IWCC sponsors a lecture or a panel presentation on a feminist topic. In some years, the Series focuses on one or two themes; in other years, the lecture topics vary from speaker to speaker. Also in 1985, the IWCC convened reading/study groups which selected their own facilitators and books and topics. The Affirmative Action Office "staffs" these groups by sending out notices of meetings. In 1987, the IWCC estab-

Believing that a collaborative structure was more enabling than a competitive or hierarchical one, we established the committee's work "culture"; that is, share ideas, delegate tasks, and work by consensus.

lished a scholarship for women students, programmed a scholarship fund raiser breakfast as the primary event to raise money, and, at a small profit, sold books written by IWCC-sponsored speakers. The first big scholarship events were held on International Women's Day 1988: a breakfast at 8 a.m. and a lecture by Nien Cheng at 11 a.m. Both events were record breakers. Attendance was at capacity, scholarship donations were generous, and Cheng's *Life and Death in Shanghai* sold well.

In 1987, to achieve its second goal, the IWCC, the Affirmative Action Director, and the Academic Vice-President sponsored a Summer Institute on Balancing the Curriculum. Twelve faculty members from a variety of disciplines read materials on feminist scholarship, theory, and pedagogy and convened several times to discuss their responses to the readings and their modifications to their course syllabi. Faculty received a small stipend for the summer. The success of the 1987 experience led to a larger 1988 Institute, with 15 participants. Both Institutes culminated in the college's participation in a well-funded two-year FIPSE project to integrate the scholarship on women and minorities into the curriculum. Directed by two women's studies faculty from Towson State University and me, this project involves 45 faculty from five Maryland

community colleges, 20 of whom are from Montgomery College.

This strategy approaches its goal from the perspective of professional development and adapts stage theory, which examines explicit incremental differences in specific courses, to changes in the mindset and behavior of the individual instructor. That is, the assumption in this approach is that the course will change when the instructor does. At work is the clear understanding that curriculum change is evolutionary and thus slow. Integration of the scholarship on women and minorities in the instructor's store of information precedes transformation of both the instructor and the course and,

1. *Where are the women?*
2. *Why are they missing?*
3. *Has this subject/discipline/book/film/art project been biased by excluding women? If so, how?*
4. *Has this subject/discipline/book/film/art project been changed by the recent participation of female scholars/artists or by feminist scholarship?*

further, both these steps precede reconceptualization of the course or the discipline. This last step entails re-thinking all of one's education, the contents as well as the critique of the content and the methodology. It involves re-defining, re-classifying, revising metaphor, language, and pedagogy: finally, it demands re-conceptualizing the structure of the knowledge that comprises the discipline as well as the institutions that perpetuate the discipline.

CONCLUSIONS

A Balancing the Curriculum project is challenging. It takes many years. The project leaders need to be committed, resilient, patient, and nurturing. From the start, we saw ourselves as enablers, individuals who work with others to enable others. We share credit easily and freely; give our colleagues many opportunities to be recognized and involved through committee membership, introduction of guest speakers, facilitating study/reading groups; presenting papers; and moderating panels. We have invited departments and administrative units to co-sponsor events and, this year, seven departments and the IWCC/Affirmative Action Office will co-sponsor speakers and events during Women's History Month. We keep the college informed about our activities and report our successes to administrators periodically and enthusiastically. Above all, we work from the principle of nurturing through empowerment, an idea adapted from a remark by Virginia Smith, former president of Vassar, who said that we gain power by giving it away. At Montgomery College, we extended this concept of empowerment to include knowledge that reflects the contributions of women and minorities. We have begun to empower our students by empowering our faculty through feminist scholarship.

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Works Cited

- | | |
|---|--|
| <p>Rich, Adrienne. <i>Of Lies, Secrets, and Silences</i>. New York: Norton, 1979.</p> <p>Shmitz, Betty. <i>Integrating Women's Studies into the Curriculum: A Guide and Bibliography</i>. Old Westbury, NY: Feminist Press, 1985.</p> | <p>Spanier, Bonnie, Alexander Bloom, and Darlene Boroviak. Eds. <i>Towards a Balanced Curriculum: A Sourcebook for Initiating Gender Integration Projects</i>. Cambridge, MA: Schenkman, 1984.</p> |
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The Women in Law, History, and Literature Project: Strategies for Faculty Self-Education Through a Multi-Disciplinary Approach

◆ *Audrey Wolfson Latourette*

The course "Women in Law, History, and Literature" is the result of work done pursuant to a New Jersey Humanities Grant "Women in Law, History, and Literature" I received wherein I sought to institute a multi-disciplinary approach to women's studies, law and humanities, to sensitize both faculty and students to broad issues regarding gender and to enhance integration of gender into the curriculum.

My project endeavored to examine, in a multi-disciplinary manner the status of American women as determined by and reflected in the law, history and literature. The study of women was achieved in a two-fold manner. Firstly, a Visiting Scholars Seminar Series was established wherein noted scholars engaged both faculty and students in defining the status of women at significant stages of American history as mandated by law, as reinforced by cul-

tural stereotypes and as reflected in literature. Secondly, an experimental team-taught humanities course entitled Women in Law, History and Literature was offered by three members of the faculty from the various disciplines as part of the Women's Studies program at Stockton State College.

The project was not directed toward a particular feminist perspective. Its goal was to gather, analyze and integrate that law, history and literature which has significant implications for women's studies scholars, for feminists and for all faculty who wish to support a humanistic, broad-based education which integrates gender into the curriculum. The products of my grant work, the Scholars Seminar Series and the new course entitled Women in Law, History and Literature, served as valuable additions to the Women's Studies program at Stockton. Their broader and perhaps more significant impact relates to their usefulness as a vehicle for faculty self-education and as a means to raise the consciousness of gender issues in the broader curriculum.

AUDREY WOLFSON LATOURETTE, Associate Professor of law, has authored several articles on a diversity of law topics many of which have focused on legal and historical issues concerning women. She is a frequent guest speaker on issues related to women in society.

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Women in Law, History, and Literature: Syllabus

Description

The Women in Law, History and Literature course endeavors to analyze women's status by using historical, literary and legal materials. In contrast to the more usual social science orientation employed in women's studies courses, this course

shall use an interdisciplinary humanities approach. The subject of women's status is particularly conducive to such an approach. Women's status is determined only in part by common law, statutory law and judicial decrees; societal expectations and

cultural presumptions impact markedly on the manner in which women's place in society is construed. Historical factors such as custom and cultural stereotypes are relevant to any discussion of women's rights, for many aspects of women's inferior position are not legally mandated. History can illuminate the presumptions upon which laws are based, and demonstrate the negative connotation of those presumptions, especially with regard to the laws created for women's protection such as labor laws, alimony and custody preferences. Moreover, great literature reflects the community conscience and cultural values of society and can serve as predictors of change in the law. The focus of much fine literature is upon the same moral and ethical conflicts regarding women which confront judicial systems. As observed by Gustav Radbruch in *The Legal Philosophy of Task, Radbruch, and Dabin* 139 (Cambridge, Mass., K. Wilk transl. 1950):

The quality which cannot but render law an alluring artistic subject is the variety of its inherent antitheses, the opposition of Is and Ought, of positive and natural law, legitimate and revolutionary law, freedom and order, justice and equity, law and mercy, etc. So those artistic forms which essentially express antitheses will be especially attracted to the law.

This course then, affords the student the opportunity of examining, in a multidisciplinary manner, the status of women as determined by and reflected in the law, history and literature. The objectives of the Women in Law, History and Literature course include the following:

1. Students will become acquainted with the methodology of seeking integration of law, history and literature with respect to the status of women.
2. Students will be exposed to the humanities via the course Women in Law, History and Literature. Students who may regard literature as anathema will gain an appreciation for great works of literature when viewed from an interdisciplinary perspective with regard to the sta-

tus of women rather than examined from solely a literary approach.

3. Students will encounter a more humanistic approach toward the law and will examine the competing social policies and cultural presumptions which underlie much of our jurisprudence, particularly with respect to women. Moreover, students will perceive that it is not misguided for women or any minority to work within a system to change the legal code because ultimately laws do influence norms and practices by guaranteeing rights to women and altering the manner in which women perceive themselves and are perceived by others.

The course will encompass that law, history and literature representative of American history from 1620 to the contemporary era and will be divided into four major frameworks.

- I. Early American History 1620-1820
- II. Women in American History 1820-1865
- III. Women in American History 1865-1940
- IV. Women in Contemporary History

Requirements:

Attendance is required. More than three absences will result in serious grade penalties.

This course requires a major research paper, 15-25 pages in length, typed and double spaced in one of the areas covered in this course.

Reading List:

1. Mary P. Ryan, *Womanhood in America*, 3rd edition.
2. Linda K. Kerber, Jane deHart Matthews, eds., *Women's America: Refocusing the Past*.
3. Albie Sachs, Joan Hoff Wilson, *Sexism and the Law: Male Beliefs and Legal Bias*.
4. Harriet Wilson, *Our Nig*.
5. Kate Chopin, *The Awakening*.
6. Charlotte Perkins Gilman, *The Yellow Wallpaper*.
7. Elizabeth Stewart Phelps, *The Silent Partner*.

APPENDIX

Integrating the Scholarship of Women's Studies with the Liberal Arts Curriculum at Ursinus College: A Proposal for a Fourth Phase Grant from the Association of American Colleges (PROJECT QUILL)

◆ Colette Hall

Ursinus College respectfully requests a grant of \$3,600 to help us integrate the new scholarship on women into the existing curriculum and thus create a more satisfactory perspective on gender balance in our undergraduate liberal arts program.

Introduction

Founded in 1869 and coeducational since 1881, Ursinus College is an independent, four-year liberal arts college, historically related to the German Reformed Church, now the United Church of Christ. In 1986-87 the full-time enrollment is just over 1,200 students, with approximately equal numbers of men and women.

The strength of the College is evident by every standard. For example, the admissions picture is strong, with the largest enrollment in the history of the College this year; faculty salaries continue to rise at a rate well above inflation and somewhat above our peers; and the endowment of more than \$30 million creates an extremely favorable ratio of endowment per student.

A Faculty Development Program, funded by a \$500,000 grant from the Mabel Pew Myrin Trust, has afforded faculty members broad opportunities for professional growth over the last several years. The results have been impressive. When compared to the year prior to the Myrin Trust grant, there has been a five-fold increase in the number of scholarly papers presented by the faculty at professional meetings, a doubling of the number of scholarly

publications, and a dramatic increase in the number of faculty who have received grants from the National Science Foundation, the National Endowment for the Humanities, the Fulbright Program, and many others.

Background

The creation of an interdisciplinary, introductory course in Women's Studies at Ursinus was the first step to establish the legitimacy of the new scholarship on women. In the Spring of 1985 and the Fall of 1986, fifteen Ursinus faculty members, representing all the major disciplines on campus, prepared themselves to take part in teaching this new course.

Working and studying in reading groups for a full year, they became acquainted with the new material. Then, to supplement the informal curriculum discussions, two guest lecturers addressed the entire faculty about the importance of Women's Studies courses. The first was Dr. Ann Beuf, a founder of the Women's Studies Program at the University of Pennsylvania and now a member of the faculty at Cedar Crest College. Dr. Beuf spoke in November 1985 on the topic "Women's Studies: Why and Why Now?" The second lecturer was Dr. Cindy Caywood of the University of San Diego. The topic of her April 1986 talk was "Teaching Writing—Pedagogy, Gender, and Equity." Both were extremely well received, proving the value of using experts from outside the campus community.

A proposed course was outlined and readily approved by the faculty. Interdivisional Studies 301, "Women's Studies Interdisciplinary Course," is being offered for the first time this Fall. The course has a limited enrollment of twenty-five students and was immediately fully subscribed. Ten Ursinus faculty lecturers, two guest lecturers, and a coordinator, who ensures the continuity of the course, provide the instruction. In addition, eight faculty members serve as tutors in small groups where students discuss the ideas and implications of the lectures and readings. The broad participation of the faculty and the active interest by students at an early stage is most gratifying, suggesting that there is a solid base upon which to build additional programs.

The effort to bring the scholarship on women to the campus community and to establish a course has been fully supported by the College's administration. Demonstrating this commitment to the new Women's Studies course, a one-semester, one-course release time has been approved for the course coordinator for the Fall 1986 term. In addition, all lecturers and tutors are receiving modest stipends from the College for their work.

We are all aware, however, that for this course to have a significant impact on the entire campus community, sustained efforts have to be made to fully integrate the new scholarship on women into the curriculum. Thus, we must develop strategies for a comprehensive program of curricular evolution to help implement such changes.

Description of Program Envisioned

During the academic year 1987-88, we would like to invite a consultant to campus to help us assess our needs and to make recommendations about integrating the new scholarship on women into all academic divisions and departments. We envision the program in four phases.

1. Consultant

We have approached Dr. Margaret McIntosh, Associate Director of the Wellesley College Center for Research on Women, who has agreed to come to our campus during the first week of November 1987 to serve as a consultant. She will 1) address our entire faculty about the reasons for integrating the new scholarship on women into the curriculum and the various ways to go about it; 2) meet with the Dean of the College and faculty members interested in curriculum development to help us develop

more specific guidelines for implementing a program of curricular change.

2. Reading Groups

In the Spring of 1988, following Dr. McIntosh's visit and her recommendations to the faculty and administration, interested faculty members will participate in reading groups to study the new scholarship pertaining to their discipline and to examine ways to incorporate it into their courses. The broad-based interest demonstrated by the Ursinus faculty in Women's Studies over the last eighteen months ensures that a significant number are ready to integrate the new scholarship into their courses. New reading groups, consisting of those who previously participated and others who will be new, will be organized to meet twice a month for a period of three months. Faculty members will receive a small stipend for their participation. The outcome from each faculty member in these reading groups will be a visible product: 1) a bibliography, 2) a revised course outline.

3. Dissemination Conference

We plan a dissemination conference in the Spring of 1988 to share our work with neighboring institutions, especially those similar to Ursinus. In the Philadelphia area there are at least fifty colleges and universities which could send one or more representatives to a one-day conference. The workshops would be organized and presented by the Ursinus faculty who have participated in the program proposed herein. The focus of their presentations would be on "how I did it." In discussing the experiences of the 1985-88 period, faculty presenters from various disciplines will offer a variety of approaches to the shared goal, the integration of the new scholarship on women into the entire liberal arts curriculum at Ursinus College.

4. Summer Curriculum Grants

Finally, faculty members will be encouraged to apply for Ursinus College Summer Curriculum Development Grants for the Summer of 1988 to ensure that they will be able to offer their revised courses in the following year. These grants are an established part of the on-going faculty development program of Ursinus College. Preference would be given to proposals for 1988 Summer Grants which continue the study of the new scholarship and will result in changes to course outlines reflecting this work.

Expected Outcomes

The creation of an interdisciplinary course in Women's Studies was imperative to give visibility to the new scholarship on women and to establish Women's Studies as a true discipline with its own methodology; however, we see the integration of the new scholarship on women into the existing curriculum as an equally urgent need. In fact, the two endeavors are complementary, each reinforcing the other.

We envision the outcome of the grant to be threefold.

- 1) To make the integration of the new scholarship on women a long-term curricular goal to be achieved through continuing efforts by the faculty and administration of the College.
- 2) To sustain the enthusiasm of the faculty members already involved in the Women's Studies course and to encourage them to pursue their research in Women's Studies. Thus, they will become resource persons and agents of change in their respective departments.
- 3) To attract greater participation of faculty members by proposing a specific curriculum development program which will integrate the new scholarship on women into their courses. Thus, this scholarship will cease to be confined to a small number of courses and students and will have an impact on the entire college community.

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Proposed Budget

	QUILL	URSINUS
Consultant Fees (Dr. McIntosh)	\$500.00	
Travel expenses—air, ground, hotel and meals (Dr. McIntosh will be traveling from Chicago)	600.00	\$200.00
Stipends for reading groups (16 faculty members at \$250 per person)	2,000.00	2,000.00
Dissemination Conference (printing, mailing and lunch for those who attend) (staff support, mailing, meeting space)	500.00	500.00
Summer Curriculum Development Grants (6 faculty grants at \$400 each)		2,400.00
TOTAL	<u>\$3,600.00</u>	<u>\$5,100.00</u>
GRAND TOTAL		\$8,700.00

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Sign up if you would like to receive mail in any of the feminist* interest areas listed on this registration form. Grassroots women's organizations will then be able to mail to you to keep you informed about feminist events, actions, publications, and services.

The NATIONAL WOMEN'S MAILING LIST is the first national feminist technological resource and provides a new communications channel for women's organizations.

Because networking is essential to the survival of the women's movement, you may register without paying a donation. However, the ability of this network to grow is dependent upon the amount of money received. Donations of \$3.50 pay the costs associated with processing your registration form.

Donations of \$10 or more allow us to print and distribute NATIONAL WOMEN'S MAILING LIST brochures to thousands of women who are not yet part of the network. **HELP BUILD THE NETWORK. REGISTER TODAY.**

*Feminist is understood to include recognition of the unequal status of women economically, socially, culturally, and politically and a commitment to redress this condition. — Women's Foundation



NATIONAL WOMEN'S MAILING LIST INDIVIDUAL REGISTRATION FORM

☐ AGE	☐ CULTURAL IDENTITY		
A. Under 18	A. Black		
B. 18-21	B. Asian/Pacific		
C. 22-29	C. Native American		
D. 30-39	D. Latina/Hispanic		
E. 40-54	E. White		
F. 55-64	F. Jewish		
G. 65 and over	G. Other		
☐ PARENT A. Yes B. No			
U.S. residents only.			
☐ OCCUPATIONAL FIELD (Choose two categories)			
A. Health/Medical	E. Office Worker	O. Graphic Arts/Fine Arts	
H. Mental Health, Counseling	D. Factory/Industrial Worker	P. Artisan/Crafts	
B. Legal	U. Student	7. Writer/Poet/Playwright	
C. Teaching/Librarian/Educational	F. Farm/Agricultural Worker	Q. Media (newspaper, tv, film, etc.)	
R. Scientific/Technical	G. Skilled Trades (carpentry/plumbing)	V. Political Worker (organizer/networker)	
S. Social Services	9. Unskilled Worker	W. Military	
3. Research	4. Sales	X. Government Worker	
6. Management/Administration	J. Business Owner	M. Other Professional	
T. Computer	L. Services (restaurant, haircutting, etc.)	R. Retired	
K. Homemaker	S. Spiritual/Religious	U. Student	
I. Financial (banking, accounting)	N. Performing Arts	Z. Other (specify) _____	
☐ WHO ARE YOU?			
A. Woman (individual registrant)			
B. Women-only Organization			
C. Organization with mixed membership/staff (women and men)			
D. Man (individual registrant)			
☐ WHO CAN MAIL TO YOU?			
A. Individual women and women's organizations (no men)			
B. Everyone			
C. Women's organizations only (no individuals)			
D. Women's & mixed organizations (no individuals)			
☐ POLITICAL CANDIDATES			
A. Yes, I will allow access by political candidates			
B. No, I do not permit political candidates to mail to me			
☐ WOMEN'S CULTURE			
A. Music	I. Poetry		
B. Film/Video	J. Dance and Theater		
C. Dance	K. Painting & Photography		
D. Theater	L. Spirituality		
E. Painting/Drawing	M. Women's Presses		
F. Crafts	Z. All of the above		
G. Prose Writing	Y. Any of the above		
H. Photography			
☐ SPORTS			
A. Basketball	A. Disabled People		
B. Softball	B. Anti-nuclear		
C. Tennis	N. Disarmament/Peace		
D. Football/Rugby/Soccer	C. Environmental/Ecology		
E. Swimming	D. Racism		
F. Gymnastics	E. ERA		
G. Volleyball	F. Reproductive Rights		
H. Backpacking/Wilderness Trips	P. Prostitution		
I. Martial Arts	H. Consumer Rights		
J. Title IX	I. Ageism		
K. Running	K. Women Political Candidates		
L. Weightlifting	M. Wages for Housework		
Z. All of the above	Z. All of the above		
Y. Any of the above	Y. Any of the above		
☐ LEGAL/POLITICAL ISSUES			
A. Disabled People			
B. Anti-nuclear			
N. Disarmament/Peace			
C. Environmental/Ecology			
D. Racism			
E. ERA			
F. Reproductive Rights			
P. Prostitution			
H. Consumer Rights			
I. Ageism			
K. Women Political Candidates			
M. Wages for Housework			
Z. All of the above			
Y. Any of the above			
☐ HEALTH			
A. Abortion/Birth Control			
Sterilization			
B. Mental Health			
C. Drugs and Alcohol			
D. Women's Clinics/Self-Examination			
E. Alternative Health Services (Holistic, Herbolgy, etc.)			
Z. All women's health issues			
Y. Any of the above			
☐ EDUCATION			
A. Women's Studies			
B. Science and Technology			
C. Women's History/Literature			
D. Women's Psychology			
E. Women in Graduate Programs			
F. Secondary Education			
G. Primary Education			
H. Alternative Educational Programs			
Z. All of the above			
Y. Any of the above			
☐ VIOLENCE AGAINST WOMEN			
A. Domestic Violence			
B. Pornography			
C. Rape			
D. Incest			
E. Sexual Harassment			
Z. All of the above			
Y. Any of the above			
☐ WORK			
A. Non-traditional Employment			
B. Women's Businesses			
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